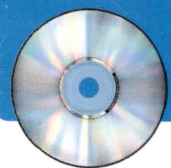


Master the art of Adobe Photoshop®

FREE  
CD



256 pages of  
guides for  
Windows and Mac

# Advanced Photoshop®

## The Premium Collection

Vol: 3



BZ ADVANCED PHOTOSHOP  
\$ 29.99



PRINTED IN ENGLAND

Inside  
Learn from the  
professionals:

Digital painting  
Industry insights  
Creative tutorials  
Photomanipulation

In association with  
fotolia

# Volume three





\*\*\*\*\*

## ***Images for all***

***4 million stock images  
starting from 7p. Call  
020 881 67284 or visit:***

***[www.fotolia.co.uk](http://www.fotolia.co.uk)***

\*\*\*\*\*

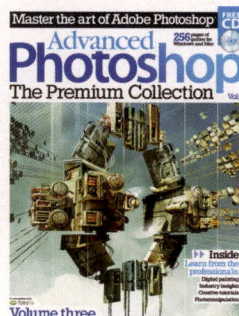
Use promo code CRVMD6HV  
to receive 3 free credits

 **fotolia**



Advanced  
**Photoshop**<sup>®</sup>  
The Premium Collection Vol: 3





#### COVER ARTIST

Name: Adam Tredowski

URL: <http://tredowskiart.blogspot.com>

Visit Adam's site for more of his  
incredible Photoshop artwork

## Advanced Photoshop® The Premium Collection Vol. 3

Imagine Publishing Ltd  
Richmond House  
33 Richmond Hill  
Bournemouth  
Dorset BH2 6EZ

+44 (0) 1202 586200

Website: [www.imagine-publishing.co.uk](http://www.imagine-publishing.co.uk)

Thank you for supporting Imagine Publishing – an independent specialist magazine  
publisher where quality, innovation and excellence are paramount.

#### Compiled by

Julie Easton

#### Designed by

Kerry Dorsey, Helen Harris

#### Proofed by

Colleen Johnson, Sarah Slee

#### Editor in Chief

Jo Cole

#### Senior Art Editor

Lora Barnes

#### Group Art Editor

Ross Andrews

#### Printed by

William Gibbons, 26 Planetary Road, Willenhall, West Midlands, WV13 3XT

#### Disclaimer

The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This bookazine is fully independent and not affiliated in any way with the companies mentioned herein.

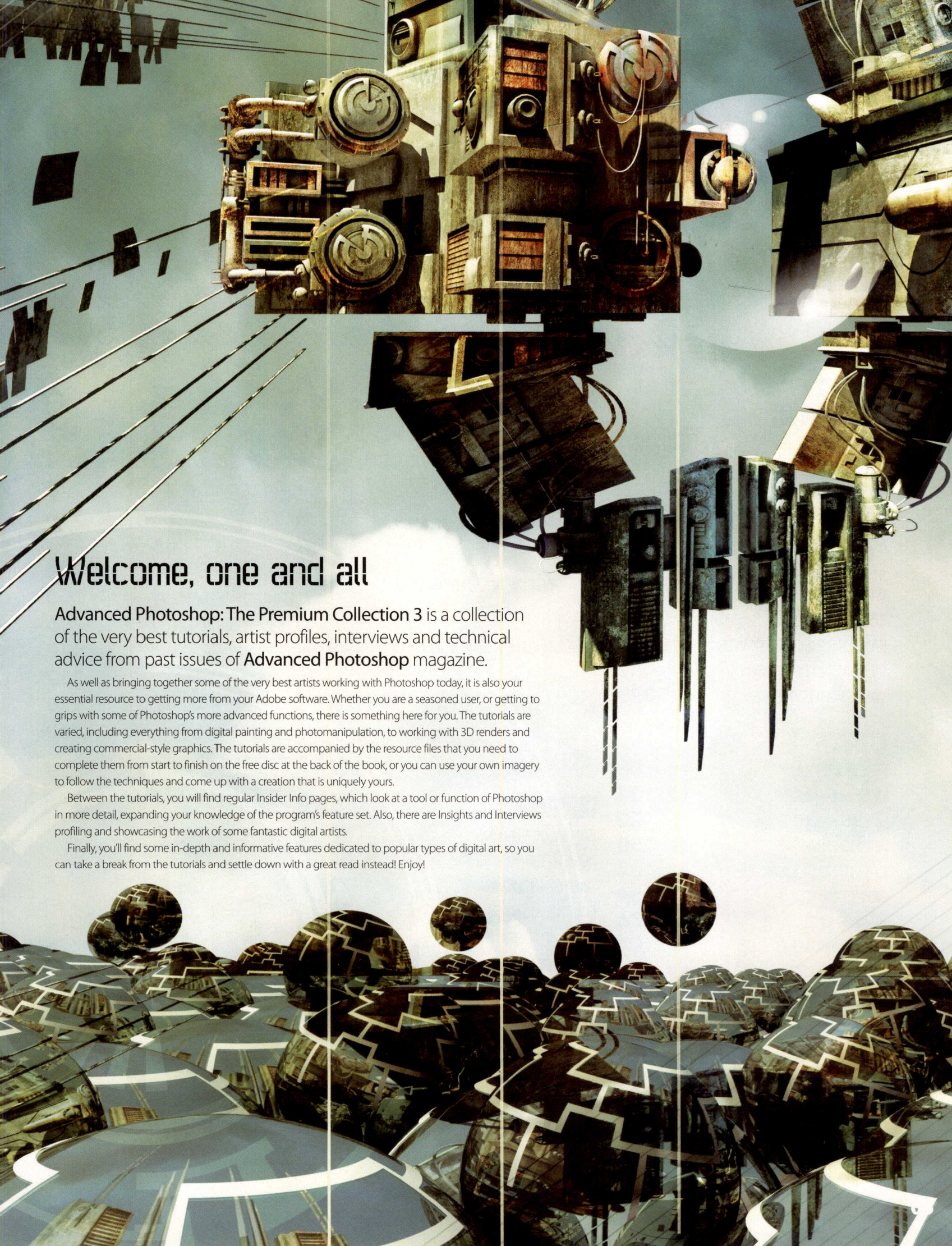
Photoshop is either a registered trademark or trademark of Adobe Systems Incorporated in the United States and/or other countries and is used with express permission.

Advanced Photoshop – The Premium Collection Vol. 3 © 2008 Imagine Publishing Ltd

ISBN 978-1-906078-18-8







## Welcome, one and all

**Advanced Photoshop: The Premium Collection 3** is a collection of the very best tutorials, artist profiles, interviews and technical advice from past issues of **Advanced Photoshop** magazine.

As well as bringing together some of the very best artists working with Photoshop today, it is also your essential resource to getting more from your Adobe software. Whether you are a seasoned user, or getting to grips with some of Photoshop's more advanced functions, there is something here for you. The tutorials are varied, including everything from digital painting and photomanipulation, to working with 3D renders and creating commercial-style graphics. The tutorials are accompanied by the resource files that you need to complete them from start to finish on the free disc at the back of the book, or you can use your own imagery to follow the techniques and come up with a creation that is uniquely yours.

Between the tutorials, you will find regular Insider Info pages, which look at a tool or function of Photoshop in more detail, expanding your knowledge of the program's feature set. Also, there are Insights and Interviews profiling and showcasing the work of some fantastic digital artists.

Finally, you'll find some in-depth and informative features dedicated to popular types of digital art, so you can take a break from the tutorials and settle down with a great read instead! Enjoy!





# inside...

## INSIDER INFO

|                        |     |
|------------------------|-----|
| DNG PHOTO FILES        | 28  |
| SELECTIONS MADE EASY   | 38  |
| TUNE INTO CHANNELS     | 40  |
| ULTIMATE PS COMPUTER   | 47  |
| MASTER PHOTO FILTERS   | 60  |
| CALCULATIONS           | 62  |
| WORKSPACE              | 70  |
| CS3 EXTENDED           | 116 |
| FILE EXTENSION FORMATS | 148 |
| VIEW MENU OPTIONS      | 199 |
| WEB PHOTO GALLERY      | 229 |

## INSIGHT

|                    |     |
|--------------------|-----|
| PHILIP STRAUB      | 08  |
| JUSSI LEHTINIEMI   | 24  |
| JULIAN KNIGHT      | 26  |
| ARCHAN NAIR        | 30  |
| CRISTIANO SIQUERIA | 32  |
| GO MEDIA           | 34  |
| KUANG HONG         | 36  |
| JONATHAN WONG      | 102 |
| JORDY ROELOFS      | 150 |
| DOUG SIROIS        | 214 |

## INTERVIEWS

|                  |     |
|------------------|-----|
| DYLAN COLE       | 18  |
| RAYMOND SWANLAND | 158 |
| MARTIN LISEC     | 236 |

## FEATURES

|                                                                                                         |     |
|---------------------------------------------------------------------------------------------------------|-----|
|  FANTASY ART           | 10  |
|  PHOTOSHOP UNCOVERED   | 42  |
|  ART OF ADVERTISING   | 54  |
|  ANOTHER DIMENSION   | 104 |
|  COLLECTIVE STRENGTH | 188 |
|  SELF-PUBLISHING     | 242 |

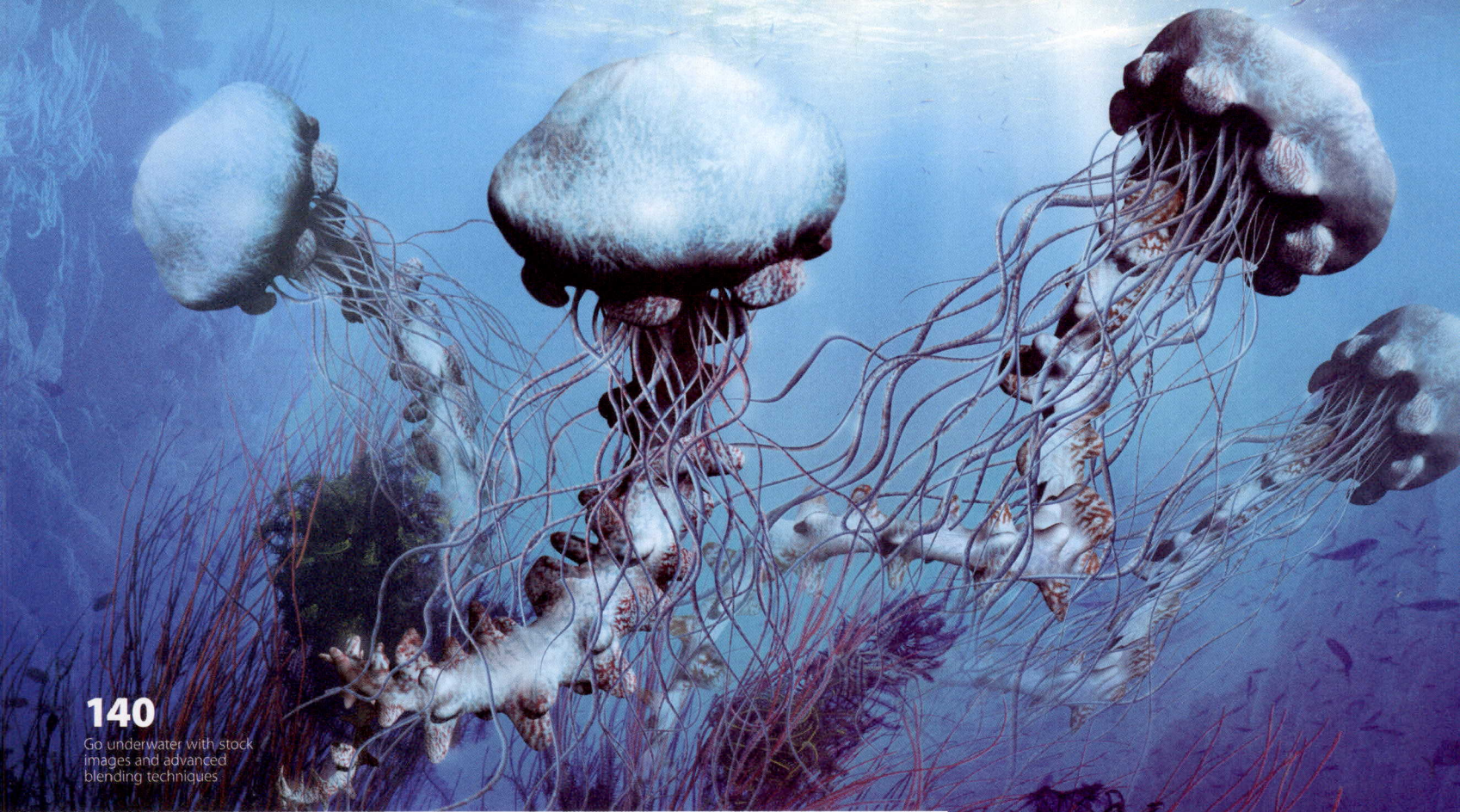
## MASTERCLASS

|                         |     |
|-------------------------|-----|
| FANTASY PAINTING        | 48  |
| ADVERTISING IMAGERY     | 64  |
| PASTEL PAINTING         | 72  |
| FANTASY CHARACTER       | 78  |
| PRO PHOTOMONTAGES       | 84  |
| SPEED PAINTING          | 90  |
| SUMMER ILLUSTRATION     | 96  |
| FUTURISTIC CITYSCAPE    | 110 |
| ABSTRACT DESIGNS        | 118 |
| PHOTOSHOP HEAVYWEIGHT   | 124 |
| COMMERCIAL INSPIRATIONS | 130 |
| CONCEPT ILLUSTRATIONS   | 134 |

|                          |     |
|--------------------------|-----|
| DEEP-SEA PHOTOMONTAGE    | 140 |
| CREATE A CYBORG          | 152 |
| MIXED MEDIA MONTAGE      | 164 |
| PORTRAIT PAINTING        | 170 |
| SOFT FOCUS               | 176 |
| PHOTOSHOP ABSTRACTS      | 182 |
| URBAN PHOTOMONTAGE       | 194 |
| WORK WITH 3D RENDERS     | 200 |
| CONCEPTUAL DESIGN        | 206 |
| STREET ART               | 216 |
| STEAMPUNK STYLES         | 222 |
| WORKING WITH RAW PHOTOS  | 226 |
| VIVID COMMERCIAL EFFECTS | 230 |







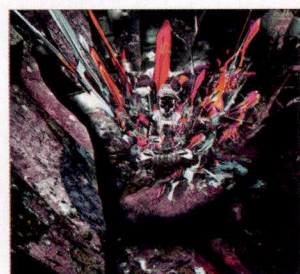
**140**

Go underwater with stock images and advanced blending techniques



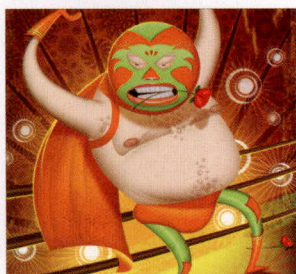
**72**

Traditional skills in Photoshop with a guide to pastels



**118**

Combine stock imagery and fractals to create an abstract image



**124**

Have fun in Photoshop with a look at character illustration



**230**

Modern lighting effects demystified in this commercial-style tutorial

## REVIEWS



WACOM CINTQ 12WX **246**



PANTONE GOE **248**



COLORMUNKI **249**



PLUG-IN SUITE 4 **250**



CANON PRO9500 **252**



EPSON SX400 **253**



PENTAX K100D **254**



LUMIX TZ5 **255**



CAMERA ROUND-UP **256**





**CHRISTMAS TOWN:** "One of a few paintings created for a film project. Limited-edition prints by the Gilded Griffin were launched at the Vegas Art Expo at the end of September 2007. This image was created using both Photoshop and Painter"

**ENCHANTED EVENING:** "This is a painting that was created for the Secret Places™ group of licensed products, which include children's puzzles and wall murals"

**FLIGHT OF THE DYING SUN:** "This was a book cover created for the publisher, Wizards of the Coast. I created this image using Photoshop CS, Painter and Maya"





## Philip Straub

Philip Straub has been working as a professional illustrator for about 15 years now, and the variety in his work is a result of "experimenting with a ton of different techniques". With original plans to work as a freelancer after graduation, his circumstances changed when he landed a studio job with the well known American illustrator, Mercer Mayer. "I was hired as a digital painter using Photoshop 1, Illustrator and a few other now-defunct programs to produce the illustrations for his books," he tells us. "The rest, as they say, is history. I slowly but surely migrated to creating my work using almost solely digital tools." For a while, Straub was working with a combination of traditional and digital techniques and processes, but he has now switched over to a completely digital process, favouring Photoshop and Painter.

It's fair to say that Straub's work is an eclectic batch. "Everyone who represents my work says that marketing it is a blessing and a bit of a curse, since my range is pretty wide," he explains. While his *My Utherworlds* book project is pure fantasy and science fiction, Straub's whimsical Secret Places brand generally appeals to a younger audience. "Even with those two styles, there are some crossover sub-genres that I sometimes work in, including my sample flat and graphic licensed design work," he says. It certainly pays off, as Philip's work has appeared in over 35 children's books, drawing from licences like *Rugrats*, *Spider-Man*, *Little Critter* and *Little Monster*. He has also worked with quite a few different children's projects in the games industry, for companies such as Fisher Price, Mattel and Disney – the list is endless.

In addition to taking on a variety of different projects, he is also working on a lot of new IP for his full-time art direction job. Looking at this selection of his work, we don't think there are any boundaries to Straub's future projects.

www.philipstraub.com



**MONOLITH:** "This image was created using a mixture of Photoshop and Painter. It was commended by the Society of Illustrators, Los Angeles, in 2005"



**AFTERNOON LIGHT:** "One of my favourites in my series of *Fantastic Landscapes*. Afternoon Light applies many of the classic matte painting techniques used by film artists today. Created using Photoshop CS, Maya 6 and Painter 9"



**LLANOWAR REBORN:** "Painted for the popular trading card game, *Magic the Gathering*, 'Llanowar' has become one of the more popular images in my catalogue. This was created using primarily Photoshop CS"

**CELESTIAL QUEEN:** "Celestial Queen is a character from my book project and was included in The Society of Illustrators, Los Angeles, 42nd Illustration competition. Limited-edition prints are available"





## THE RULES OF

# FANTASY

# ART

*We explore the rules of digital painting, from concept and composition through to tools and technique*

**F**antasy and sci-fi concept painting is one of the biggest sub-genres of digital art, and in order to be successful in this area, it pays to learn the rules of planning, composition and application. Artists who master this type of artwork will find their skills essential in the movie, videogame and entertainment industries, where the need to convey places and objects that don't yet exist is common.

Over the next eight pages, we will be looking at the work of four amazing artists who have created awe-inspiring artworks on the digital canvas, from the likes of Martin Bland's tech-macabre cyber cityscapes to Andreas Rocha's sci-fi utopias. Dedication and practice count for much when achieving these styles, as well as natural artistic ability, but there are plenty of rules and methods that you can learn and apply to your artwork to improve your creations. We talk with some of the fantasy art industry's top contributors and get them to reveal their top tips and tricks. Even if you're not into fantasy landscapes, the advice here is relevant across all genres of digital art. So read on to start on your path toward better digital paintings.

## Concept and planning

**T**here is nothing more daunting than staring at a blank canvas with no idea of where to start.

When constructing any conceptual landscape work, thorough planning is essential to the visual development of the piece. But are there any proven methods for getting going on a project, a perfect method of planning that will guarantee the success of a piece? Portuguese artist Andreas Rocha, an up-and-coming favourite in the gaming and editorial arenas, cites motivation and research as key elements in his workflow, but he also suggests getting the basics down first: "Without research, the initial concept can lead to failure. I would think it is best to first think briefly about what you want to portray, just the general guidelines." This helps you to find that balance between what your imagination would like to achieve and keeping a sense of realism in the piece.

Rocha admits to a preference of using specialist books over the internet when in these early research stages. "For instance, you want to use some Art Nouveau motifs in a fantastic castle," he explains. "You can find examples on the internet, but specialised books will give you much better quality images taken by professional photographers, all condensed into one handy resource. If you opt for the internet, you will almost certainly not get the best photos and you will lose time filtering the results."

Despite this, the world wide web does hold some benefits according to Rocha: "On the other hand, the internet displays its content in digital format, which is great for organisational purposes. Keeping things organised will transform your initial painting process into a combination of fluid, dynamic actions where there is no time for interruption."

Rocha endorses the advantages of stock photography to help speed up the workflow in digital applications such as Photoshop and other painter programs. "Photographs can really be helpful in the conceptualising process," he explains. "Photos not only contain information about an object, but they also show us how the object interacts with its



# The rules of fantasy art



**HOME:** "Homage to one of Lisbon's most charismatic monuments: The Tower of Belém"  
© ANDREAS ROCHA



Observation of the behaviour of nature  
(images stored in memory, others from photography)  
*clouds, reflections, atmosphere*

Central element (tower) placed at  
third of layout (rule of thirds)

Background only hinted –  
overcast sky blurs detail

Contrast around main elements;  
surrounding low contrast/dark

Low eye-level horizon;  
vanishing points off canvas  
– low dynamism leads to a  
calm setting



Mostly monochromatic;  
some hint of red (maybe  
flags) later turned into  
single light source





surroundings and this can be important in portraying the object realistically." He does warn artists not to become too reliant on photos, though, if you want to maintain some individuality in your work: "Photos should be used as a complement. They should not dictate what you are portraying. Conceptualisation has to involve the creative side of the brain."

The value of good motivation and stock resources is in providing the ability to put down strong ideas in a simple basic language. Sketches and line work are fundamental in developing the conceptual composition, as Rocha explains: "Since they set the limits, you can quickly evaluate the content as things get defined very early on. Another advantage is that once the sketch is done, you can quickly add value underneath the line work by putting this layer in Multiply mode in Photoshop, above the value layer. Like this, the filling out of forms becomes a very quick process."

Different artists have different processes when it comes to starting their images. New Zealand-based concept artist Stefan Morrell voices his own opinion on the early stages of image creation. "For the initial development stages, I try to avoid colour. I'm always very concerned with values, and as such, black and white or muted colours are used more often. In later concept stages, it certainly becomes more important." The artist, who is also a content creator for DAZ 3D, sanctions the use of digital media and its assistance in the pre-production stages. "In Photoshop, I mostly use the Chalk brush for roughing images out. It's the ideal brush for quickly building up values and, when used with a graphics tablet, you can work very freely. The initial thumbnail process is more about values and shapes than anything else. I try to work with three values in sketches, dark for the foreground, mid-grey for the middle and a light grey for the background. These would also be the same values I work with when using COPIC graphic pens on paper."

Morrell also finds that digital software allows him to construct innovative compositions in a novel fashion, as he explains: "I have explored different techniques of overlaying many images to 'find' an image, but that tends to be quite a random affair. It's great if you have no idea to begin with and just want to explore shapes; you simply overlay several images in the one Photoshop file and use the blending modes of each layer to randomly change the look of each layer. Finally, all the layers combined can come up with some fun ideas."

**"PHOTOS NOT ONLY  
CONTAIN INFORMATION  
ABOUT AN OBJECT, BUT  
THEY ALSO SHOW US HOW  
THE OBJECT INTERACTS  
WITH ITS SURROUNDINGS"**





# The rules of fantasy art



## Essential tools

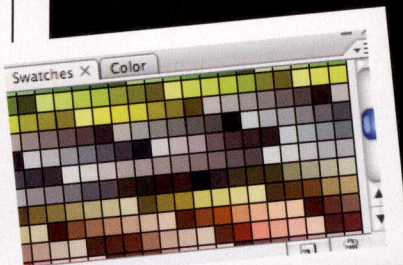
**DISTRICT75:** "With this image, I added dozens of photos of billboards and neon signs to add some life to the city"

© STEFAN MORRELL



### Simulated strokes

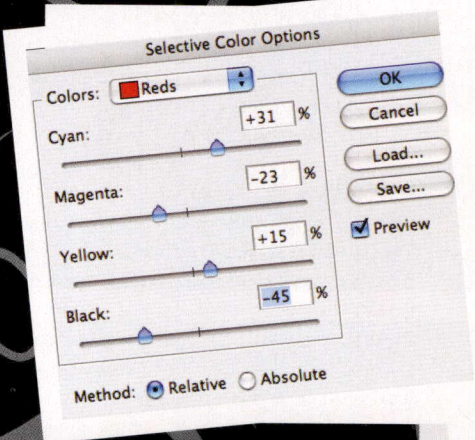
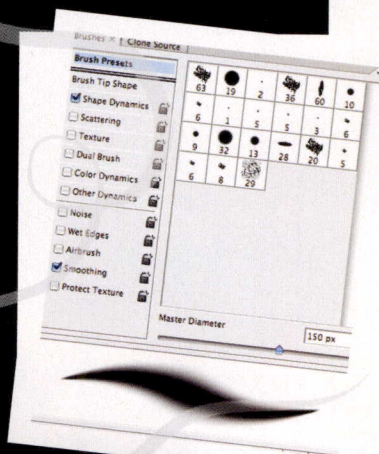
Photoshop's improved brush capacity has excelled the limits of concept painters, as Martin Bland reveals. "The brush engine is now massively powerful, and any number of effects can be applied with a few custom brushes. Take painting chain links, for example. It would have taken an age to do a few versions of the software back, but now, one custom brush and one sweep of said brush and you have a chain!"



### Setting the mood

Photoshop supplies a range of adjustment options to later enhance your colours. Variations, Hue/Saturations and adjustment options such as Channel Mixer and Color Balance can enhance effects, as Sarel

Theron explains. "Just as music helps build mood, colour can also help create a certain mood within a painting. A contrast between cooler and warmer hues can create impact as well as help to define focal points. I tend to pick the kind of palette that best suits the subject, eg, warm brown tones for deserts and cool crisp blues for icy environments."



### Layered effects

Photoshop's introduction of editable layer effects have been a real plus for producing multifaceted compositions, as Morrell explains.

"In a production environment, photographed elements are essential. Something as simple as a photo of a stone wall can be overlaid onto a basic Photoshop drawing to give the appearance of a castle wall. Rapidly building up textures is where Photoshop comes in handy; it's all about speed and ease of use."

**THE MAJESTIC:** "Here I wanted to show off the height of the building, adding atmospheric perspective to the very top of the building so it almost blends into the sky"

© STEFAN MORRELL



**WATERWORLD:** "Again using values to separate areas of an image, and darker foreground areas frame the rest of the scene"

© STEFAN MORRELL





# Feature

"PHOTOSHOP GREATLY ADDS TO THE FLEXIBILITY REQUIRED OF A CONCEPT ARTIST. IN MINUTES YOU CAN COMPLETELY CHANGE THE MOOD OF AN IMAGE"



## INDUSTRIAL CITY WIP:

*"An industrial cityscape in a 'steampunk' setting. While it's still a work in progress, it serves as a good example of how colour can create mood"*

© SAREL THERON

The vanishing point is placed appropriately in the central section grid to draw the line of sight and accentuate perspective

The focal point of the painting is the steam train and has been placed accordingly in one third across of the composition

The horizon is set on the horizontal line dividing the lower third of the photo from the upper two thirds. This allows the linear features in the photograph to flow between sections



# The rules of fantasy art



**MISTY MOUNTAINS:** "A spectacular snowy mountain range done in a very wide cycloramic format"  
© SAREL THERON



**SENTINEL BAY (RIGHT):** "Another fantasy-themed painting that demonstrates both the use of scale and atmospheric perspective"  
© SAREL THERON



## Perfect composition

**O**nce you have the basic ideas down on paper, then it's time to start thinking about building up the composition of your painting. Stefan Morrell uses 3D software to its full advantage, saying: "In the initial conceptual phase, I always work with some basic perspective lines and a horizon drawn out. This is very important when working with buildings or cityscapes in particular. Getting your vanishing lines and correct perspective laid out in the initial stages will save a lot of pain down the road. This is not so important if your scene is pure 3D, but when working with something like a 2.5D matte painting, it's an essential step to get right."

Once the composition has been realised and 'fleshed' out, be it line drawing or colour washing, the next logical creative step for a concept artist is to visually substantiate the scene and here modern digital software really excels – something

that Morrell agrees with: "Using a program like Photoshop greatly adds to the flexibility required of a concept artist. In a matter of minutes you can completely change the mood of an image. Embracing technology has helped my art grow in ways I could never have imagined, and it's through tools like Photoshop that these ideas can be imagined."

Digital matte painter Sarel Theron also agrees with this attitude: "I would say that Photoshop has definitely advanced the possibilities of colour application. Adjustment layers and colour overlays enable the artist to make chromatic changes without permanently affecting the layers beneath." This encourages experimentation, which in Theron's opinion can only lead to better, vibrant artwork. Providing much of this himself, including high-end commercials, television productions and various pitches, Theron continues: "Clever use of scale can help to provide depth. Naturally, the further away the object is the smaller it appears. Often the challenge with fantasy landscapes is portraying the scale of objects that don't exist in real life. This can best be achieved with the use of atmospheric perspective as well as juxtaposing real-life objects with the imaginary ones."

To Theron these are mere suggestions, believing art should be without any hard rules. However, there is one valuable exception that he sanctions: the rule of thirds. He explains: "Simply put, a canvas is divided up into thirds, both horizontally and vertically. The focal point of the painting is then placed either one third across or one third up or down the picture or where the lines intersect. Framing helps to prevent the viewer's eye from leaving the canvas while also guiding it back in towards the focal point, and you can see that in any good photo."



# Feature

Don't be afraid to use colour, keeping it the same level of saturation and brightness throughout as the others in its plane

A balance between sharp edges and soft areas adds a lot of visual diversity as well as the impact of perspective

Utilise custom brushes to take some of the effort out of highly detailed areas

Sharpening edges in the final stages will make detailed areas 'pop'

**TERRA ARIOSE:** "This futuristic cityscape was aided by laying down custom brushes as a base to work from"  
© MARTIN BLAND

## Create atmosphere

**O**nce the basic ideas have been put down and the composition is decided, it is time to start thinking about the lighting and colours that you are going to use in your images to help create atmosphere.

Sarel Theron talks about 'atmospheric perspective' in his images: "This defines our perception of objects as they recede into the distance. The further away the object gets, the lighter the tone becomes, while colours tend to cool and contrasts lessen. Air is not invisible as most people seem to think, and it's important to take it into consideration when painting distant objects." Here he observes another key factor in concept art production. The use of colour and lighting in an image is essential. This can be crucial in correctly portraying theme and obtaining an emotive response.

Theron agrees, saying: "Just as music builds mood, colour can also help create such within a painting. Contrast between cooler and warmer hues can create impact as well as help to define focal points. I'm also aware that certain colours can produce certain feelings or emotions, although generally I tend to pick the kind of palette that best suits the subject, for example warm brown tones for deserts and cool crisp blues for ice environments." He continues: "However, lighting is probably the most important aspect. It helps to describe the form, colour and texture of the landscape. A landscape artist does not outline shapes; he paints them as light defines them. Colour helps a lot with setting the overall mood and atmosphere and, as with light, can be used to define focal points."

The correct application in the creation of light gives a composition a pragmatic essence, as UK-based conceptual artist and tutorial provider Martin Bland explains: "Successful lighting and colour choices make the difference between something looking real and tangible to something that looks like a flat 2D illustration. Conceptually, more often than not, you are asked to take an idea, and bring it to life.

Bland continues: "Without proper lighting there is no life, no spark to an image, no realism. In order to make people believe what they are seeing, you need to trick the eye into believability, which is all done by lighting and the

**"LIGHTING MAKES THE DIFFERENCE BETWEEN SOMETHING LOOKING REAL AND SOMETHING THAT LOOKS FLAT"**

creation of depth." Addressing the application of paint to create light and colour, Bland exposes further practices to creating realism. "Even if you paint 99 per cent of your scene from scratch, an added texture or effect can make a huge difference to the end product. A well-placed texture overlay to age an area of metalwork, ground planes muddled up with a texture, overlaid and skewed into perspective to add to the believability and an Unsharp Mask on your final-sized flattened image to make detailed areas pop. Used subtly, these can add a lot to a final image."

Yet when practising concept art, the 'end product' goes beyond mere invention. Presentation is just as essential in delivering powerful visuals. Bland provided some authoritative final thoughts when he commented, "It depends a lot on the image; if it is a very low contrast, darker image or a very light image, then you need to be careful and consider the background of where your image will be. If you put a dark image on a very light background it can lose detail, so a dark border or matting may be necessary to alleviate the effect."

While the tips and tricks revealed over these eight pages are based on the creation of fantasy landscapes, they are just as relevant across any genre of art where composition and atmosphere are essential to building a great image.



# The rules of fantasy art



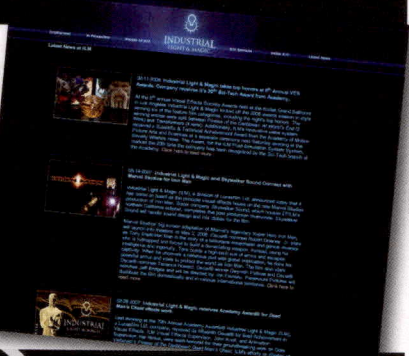
## Learn more

Throughout this feature we have gleaned some amazing advice from our four top artists. However, there are plenty of resources out there that can aid your learning further. Our artists reveal the places they turn to in order to continue their learning or gain inspiration.

Martin Bland says: "A tricky question to answer as it is better to learn from a thousand sources than to stick to one. What I can add is, for concept art, seeing people's raw unfinished brushstrokes on quick sketches and paintings can teach you much more than any tutorial can. Picking apart strokes and seeing what made an image come together is the closest you can get to seeing into an artist's soul, so speed-paint threads are a massively important resource. There are a few very busy and useful threads at <http://sijun.com/forums>, CGTalk and ConceptArt.org forums."

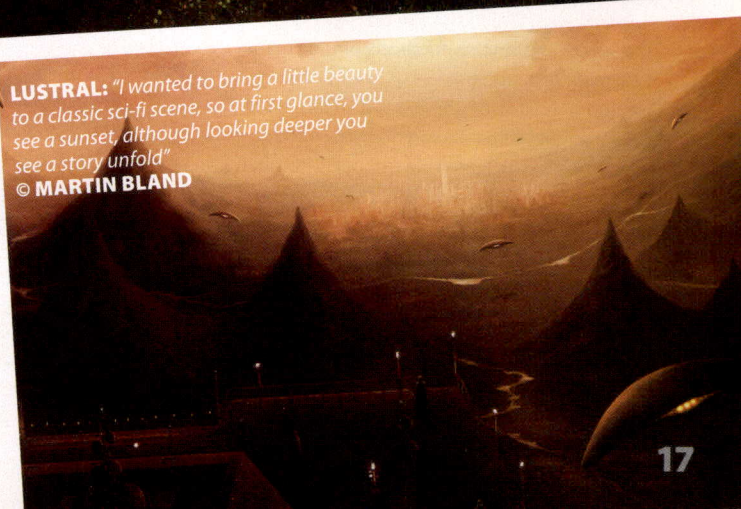
Andreas Rocha also has a list of resources that he recommends for further learning: "I would say 3D Total's excellent *Digital Art Masters* books and CGSociety's brilliant *D'Artiste* series of books. I also strongly advise artists to build a library of inspirational works by other artists appearing on CGTalk.com and ConceptArt.org."

Finally, Sarel Theron suggests: "Online community forums such as ConceptArt.org, MattePainting.org and CGSociety are great places to meet other artists, talk shop and have your work reviewed by peers. Even better is if you can get an internship at a post-production facility, such as ILM (Industrial Light and Magic). Finally, there is a lot to learn technique-wise from trade magazines such as *Advanced Photoshop*."



**THE AUSTRINGER:** "722-705 BC – an Assyrian bas-relief found in the ruins at Khorsabad during the excavation of the palace of Sargon II (or Saragon II) has been claimed to depict falconry. It's only fitting that the tradition would go on way past our understanding"  
© MARTIN BLAND

**LUSTRAL:** "I wanted to bring a little beauty to a classic sci-fi scene, so at first glance, you see a sunset, although looking deeper you see a story unfold"  
© MARTIN BLAND





# Inter view

## DYLAN COLE

*Professional matte painter, with a number of huge movies under his belt, and co-author of Ballistic's d'artiste: Matte Painting, Dylan Cole shares his thoughts*

**D**ylan Cole describes himself as "just a big goofball, sci-fi geek, guitarist, metal head and fisherman", but we'd describe him as one of the most influential matte painters, concept artists and art directors around today.

The 28-year-old American has three instructional DVDs from The Gnomon Workshop ([www.thegnomonworkshop.com](http://www.thegnomonworkshop.com)) on matte-painting techniques and was one of three co-authors of Ballistic Publishing's d'artiste: *Matte Painting*. As well as sharing his skills with the world, he has an incredibly successful career as a matte painter for a number of Hollywood blockbusters including *The Lord Of The Rings: The Return Of The King*, *Daredevil*, *I, Robot*, *Chronicles Of Riddick*, *The Aviator*, *The Golden Compass* and *The Chronicles Of Narnia*. You may have also seen the work that he has done for Coca-Cola on a commercial/short film called *Happiness Factory*

where we see a world that exists within a vending machine, for which Cole produced around 30 matte paintings. He has also been involved in some work for an HBO mini series about John Adams, recreating colonial Boston and New York. It is this final project that Cole hopes to continue with in the future: "These period dramas are the type of work I would like to do more of. I have done a lot of fantasy and sci-fi, and that always has a strike against you because the audience knows it is not real no matter how well you create it. The invisible stuff is always a fun challenge to see if you can truly fool people."

### Young start

Becoming an artist has always been part of Cole's plans: "I started out wanting to be a comic-book artist from ages 10 to 15. I then started dabbling in painting and that

### HUDSON CITY

(ABOVE): "Hudson River School meets sci-fi. It is as blatant as possible and I had a lot of fun with it. I coerced my wife, Bethany, into posing for me in the backyard. This is generally the type of work that I will do if left to my own devices"

### ICETRAIN AT SUNSET (RIGHT):

"This is a painting I did for Daniel Simon's book, *Cosmic Motors*. Daniel designed the vehicle and gave me an initial render to work with"





Dylan Cole







changed everything. I thought that I might want to be a sci-fi or fantasy book cover artist. That lasted for a couple of years until I saw *The Art Of Star Wars* books and the matte-painting work of people like Michael Pangrazio and Chris Evans. I was incredibly enthralled with the idea of a painting being in a movie and that just one guy could do it."

After finding this direction, Cole went to UCLA to study Fine Art, but, despite completing the course and doing well, he didn't take to this method of learning: "I was a more technically minded painter who wanted to be instructed in various techniques, whereas the program there was geared more towards contemporary art and did not teach much about art fundamentals." During his time at UCLA, he was lucky enough to land an internship at ILM, which he describes as "an absolutely amazing learning experience for me". He continues: "I went in there with virtually no digital experience – just a few decent landscape paintings. I pestered the artists there endlessly and I learned more there in 12 weeks than I did in four years [at college]. After the internship, I literally just sat in my room and worked as long as it took for my work to start to look like the pros' work I had seen the previous summer."

## “THE INVISIBLE STUFF IS ALWAYS A FUN CHALLENGE TO SEE IF YOU CAN TRULY FOOL PEOPLE”

### Turning pro

The hard work certainly paid off and he got his first commission within a few months of graduating from UCLA. This was for Illusion Arts, the only company to respond after Cole sent his portfolio out "to any company I could find an address for". Co-founder of Illusion Arts, Syd Dutton, asked Cole to do some concept art on *Time Machine*, though sadly a lack of work (after the events of September 11 ground the industry to a halt) meant that this experience lasted just a month: "Experienced guys were out of work, much less me. I only worked for three weeks over the next eight months."

But this didn't stop Cole from pursuing his dream: "I tried working with a representative who got me a job on a music video. That worked out well, but he was decent enough to suggest that I work with someone who could

help me more. I ended up working with Melody Meisel, the same representative who works with Craig Mullins. I called her out of the blue and she took a look at my work. Within a couple of weeks, I was on a plane to Prague to work as a concept artist for *A Sound Of Thunder*. It really snowballed after that. I came back home and worked on *Daredevil* at Rhythm and Hues, and then I was off to New Zealand to work on *The Return Of The King* as a senior matte painter at the age of 23. It was an eventful six months!"

Asked about his favourite project to date, it is the latter that was the most memorable: "I think the greatest experience so far has been *The Return Of The King*. It was a tremendous challenge on many levels, but I think I learned a lot on the way. I also feel that I had a significant contribution that could only have come from moving down to New Zealand and being





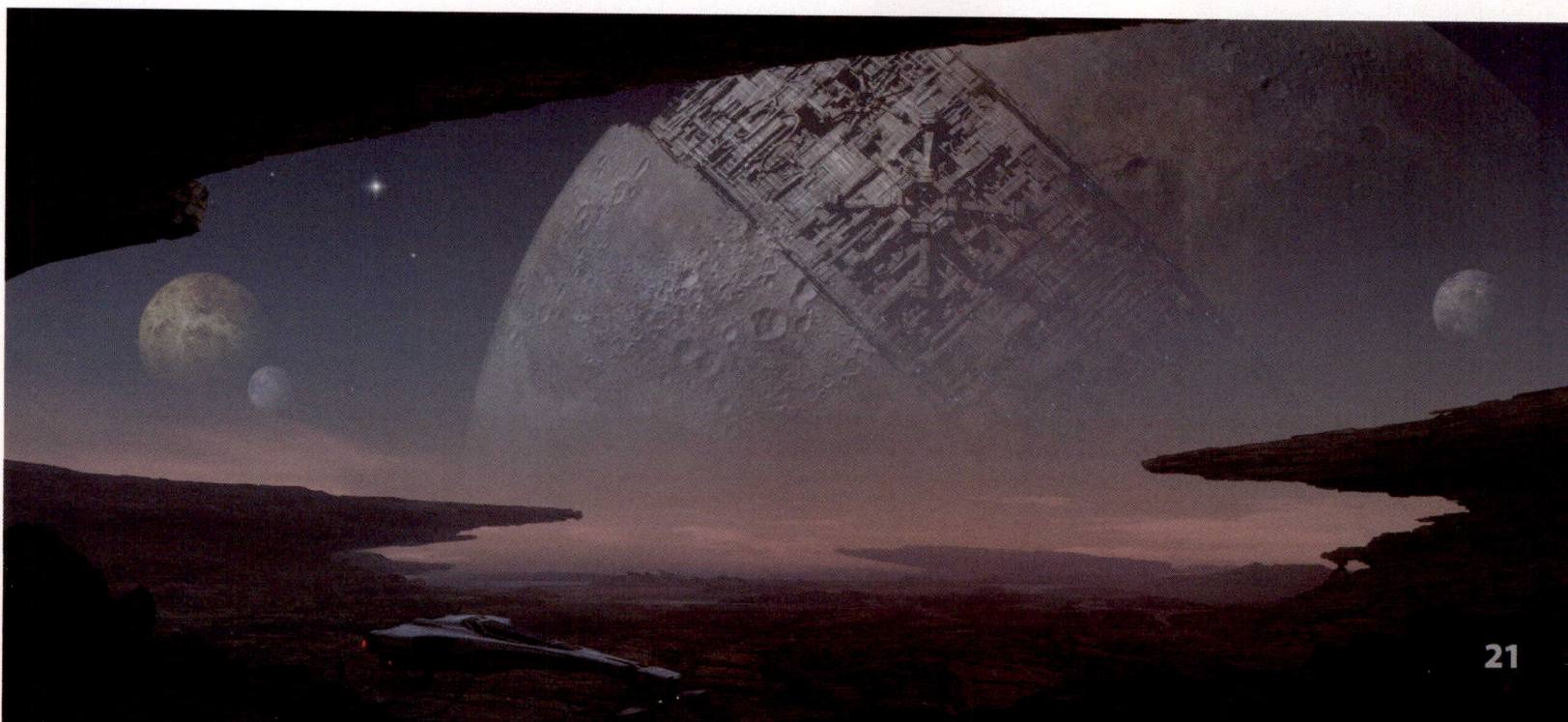
**URBAN PLATEAUS (ABOVE):** "This started out as a slight New York extension, but kept growing. I used buildings from all over the world, with a healthy dose of painting"

**MOONVIEW (BELOW):** "This is just a painting I did for fun. It started out as a sketch with more of a matte-painting style polish. I was inspired by Syd Meads' sketch of a city built into the moon"

**ICETRAIN ON A CLIFF (RIGHT):** "Another painting for Daniel's book. A very rare vertical painting from me. I think my brain only works in horizontal format. The vertical idea was conceptual to show the height of the cliff, as well as practical"



Dylan Cole







**LOS ANGELES (TOP):** "I flew into Los Angeles at this time of day and took a photo that is buried under all of those large structures"

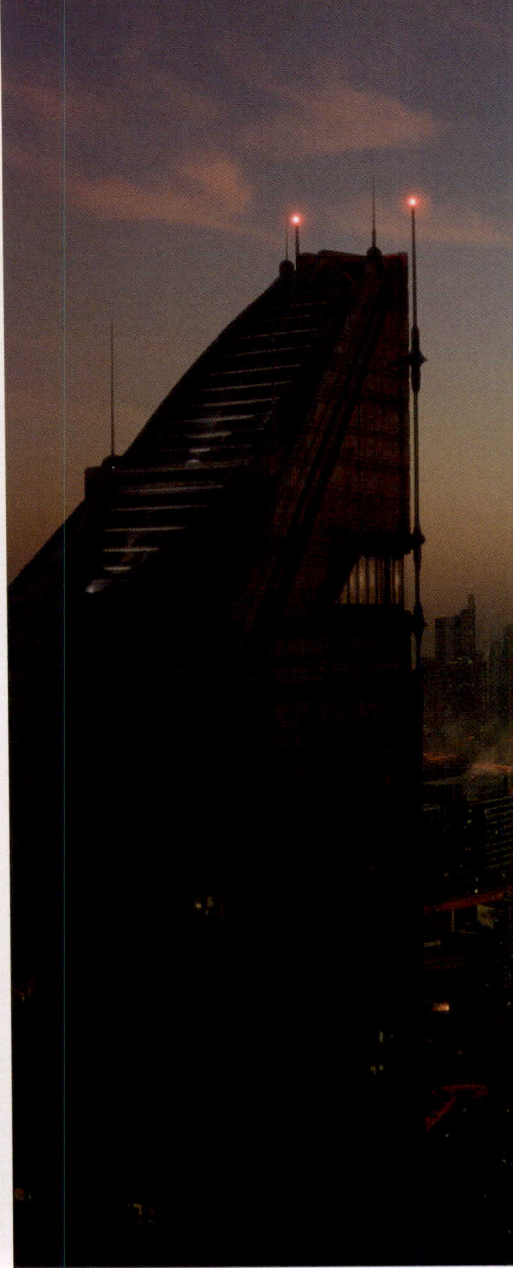
**ROCKS ALONG THE BEACH (MIDDLE):** "Dusk is one of my favourite times of day, because the lights are starting to come on but there is still enough light in the sky"

**SUNSET CITY (BOTTOM):** "I had never done a painting in this palette. With the exception of a little cloud texture, this is all just painted in Photoshop"

immersed in it for almost a year. You just don't get that connection to a project when you are helping out for a few weeks on a handful of shots, which is how freelancing is most of the time."

Nowadays, Cole does many different kinds of work: "I am a freelance matte painter and concept artist working out of my home, so that means getting dressed and shaving are kept to a bare minimum... or at least as little as my wife can stand! Over the past year or two, I have worked on at least one feature film, commercial, videogame, fashion advertising campaign, movie poster or TV mini series. It is the variety that I love! Plus it is a bit of a guarantee that if one industry goes south a little bit, such as the writers' strike in Hollywood, there is something else for me to work on."

Despite his college education, most of Cole's skills have been self-taught or handed down from his father who shared his own advice on the rules of composition: "I was very fortunate in that my dad had a very good knowledge of perspective and he had taught me one-, two- and three-point perspective by the time I was 11 years old. That has served me amazingly well."



As well as his father, other artists have inspired and enhanced Cole's techniques: "Over the last several years, I have worked closely with Robert Stromberg, who is an amazing matte painter. I have really learned a lot about composition and the power of simplicity. Like a lot of artists starting out, I had the tendency to overcomplicate things and have too much detail, simply because I could. Robert really showed me how a simpler composition is much more effective. With matte painting, it is about leading the viewer's eye and conveying a message in a very short amount of time."

## Going digital

These days Photoshop plays a big part in Cole's workflow, but this is something that surprises him: "It is incredibly ironic that I became a digital artist, because when I was in high school, I wanted nothing to do with digital. I was a total traditional snob who thought I could do anything with real paint and couldn't be bothered learning this computer gimmick! Well, the joke was on me!" Photoshop is now key to his process, as he explains: "Photoshop is my main tool and I cannot imagine doing my work





without it. Nothing else comes close to it in power and versatility. Though there are times when I long for real paint because real paint won't crash on you at 3am before a deadline! Be that as it may, the versatility and speed of working digitally makes working traditionally sadly obsolete."The versatility is the very thing that Cole embraces about the Adobe app: "One of the best things about Photoshop is that there is usually more than one way to do something, so it is fun to see how others tackle a problem."

When it comes to explaining his technique, Cole states that he will use a number of different skills to create an image, though most of his work is a mix of photomanipulation and digital painting. For his photography work, Cole prefers to capture his own source images: "No vacation is complete without at least a couple thousand digital photos! I am a roadtripping nightmare because I take three times as long to get anywhere with all of the photo stops. My family

has learned to embrace this, even pointing out possible photo opportunities for me." His commissions can require more precise methods of creation: "I will sometimes build miniatures to photograph as elements. I did this extensively on *Superman Returns*. No two paintings are done in exactly the same manner."

Looking forward, Cole has some grand plans on a more personal level: "I am taking it easy after a crazy 2007. I have a couple of things in the works, but the main thing I want to work on is my own book. Actually, I would probably like to do two. One more of a typical 'art of' type book and the other an illustrated story. This is something I have been excited about for a long time and I hope to have time to pursue it."

We can't wait to see what comes of these publications, as any chance to learn about this matte-painting master's techniques and skills is more than welcome. You can see more of Cole's work at [www.dylancolestudio.com](http://www.dylancolestudio.com).

**LAVA CITY:** "I did this one after *The Return Of The King*, so I think I had lava on the brain! Actually, I was just interested in working in this kind of sunset/dusk palette. This was done using typical matte-painting techniques of photomanipulation and digital painting"

“PHOTOSHOP IS MY MAIN TOOL AND I CANNOT IMAGINE DOING MY WORK WITHOUT IT”



# insight

**GATE OF GODS (MYTH PEOPLE):** "My personal favourite among the Tibet-themed paintings for Myth People. Coming up with some simple new brushes and relying on reworked photographic textures helped greatly with this one"



**GRIDLOCK:** "I made quite a few pencil sketches to find an interesting way to portray this. I eventually came up with endless cars free flying in a line with the gridlock as an expanding knot that refuses to be solved"



**KIMBERLEY:** "This piece was inspired by Hayao Miyazaki's film Princess Mononoke. The beauty of Miyazaki's art keeps inspiring me and I wanted to paint a scene that is peaceful and harmonious and also slightly magical"



**JUNGLE TEMPLE (MYTH PEOPLE):** "Yet another temple painting for Myth People. Here I had to take a shortcut with the perspective and I used a simple 3D model to help set up the polygonal structure. I just couldn't get it right without any 3D aids"





## Jussi Lehtiniemi

Jussi Lehtiniemi started out a little unsure of what he wanted to focus upon in his artistic future, painting with traditional media in his spare time, studying architecture at Tampere University of Technology in Finland and dreaming of a career in the film and games industry, before settling down into creating the impressive works of art you see over these two pages: "I was doing graphic design, website design, 3D modelling, traditional and digital painting and drawing – anything to get paid. Basically I couldn't decide what I really wanted to do. I finally realised I had to focus my efforts if I wanted to make a career in illustration, so I enrolled on a BA Illustration course [at the University of Lincoln in the UK] to concentrate on getting better in digital illustration and concept art." Lehtiniemi is now "looking forward to finishing my course and starting my professional career – hopefully in a studio – to start learning for real".

This newfound focus also led to his first commission: "I got my first real illustration commission by approaching multiple studios and publishers with my résumé and portfolio. Finally, I found a company that needed a freelance artist to make background art for its games. The project was interesting and I learned a lot from it, and I'm looking forward to working with those guys again."

Things have come a long way since that first commission, with some essential and influential exposure: "My painting *Kimberley* was featured in *Exposé 5* by Ballistic Publishing and it was awarded a Master Award in the Portrait (Painted) category. Some of my work was featured in the issue 6/2007 of the *Fantasy Art* magazine of China. At the moment my art can also be spotted in the puzzle game *Azkend* by Myth People ([www.mythpeople.com](http://www.mythpeople.com))."

The process for creating Lehtiniemi's artwork is similar for each piece: "Usually I do quick thumbnails and sketches to better grasp my idea. Sometimes I work on a scanned sketch in Photoshop, but more often I take an empty canvas in Photoshop and start blocking colours and piling up textures and brushstrokes. I really haven't found one definitive approach to start my paintings, although I've worked on it. I guess the most important thing for me is to find the right feeling to the idea at hand, and once I've found that, finishing the work in Photoshop is usually straightforward, relatively easy, very relaxed and full of joy."

Looking to the future, Lehtiniemi's next major project is his final piece for his university course, as well as concept art for the film *Iron Sky* ([www.ironsky.net](http://www.ironsky.net), Energia Productions), so it seems we'll be hearing a lot from this talented artist in the future.

■ [www.lbi-digital.com/jussi](http://www.lbi-digital.com/jussi)

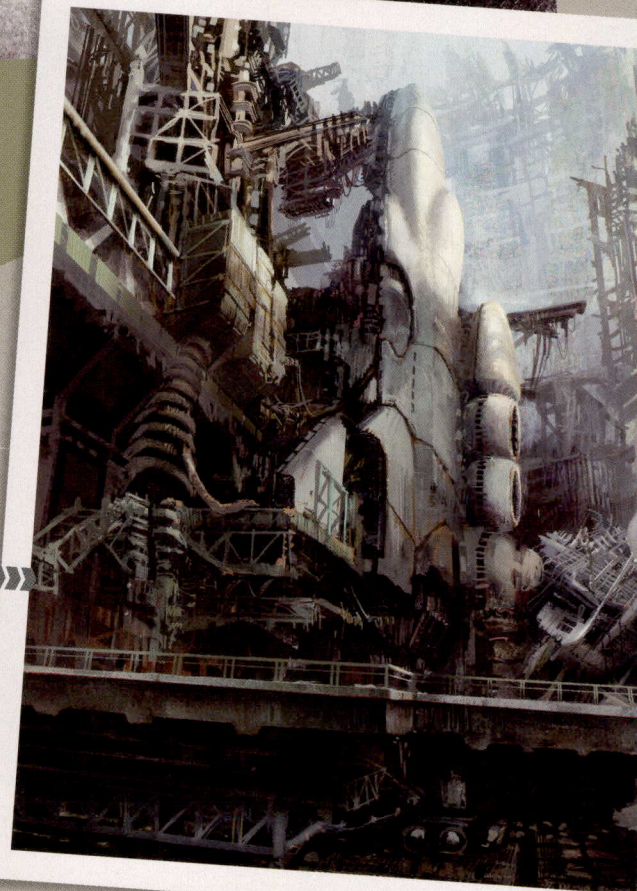
**DOWNFALL:** "The Flatiron building is one of my very favourite buildings and I wanted to paint it in a freezing nuclear winter environment. The painting is also an exercise in using perspective"



**DEVILISHLY WARM:** "A university project. The brief was to illustrate a Tabasco advertisement with three merry devils admiring a bottle of Tabasco with the bottle being the focal point despite its relatively small size and the tagline being 'Devilishly Warm'"

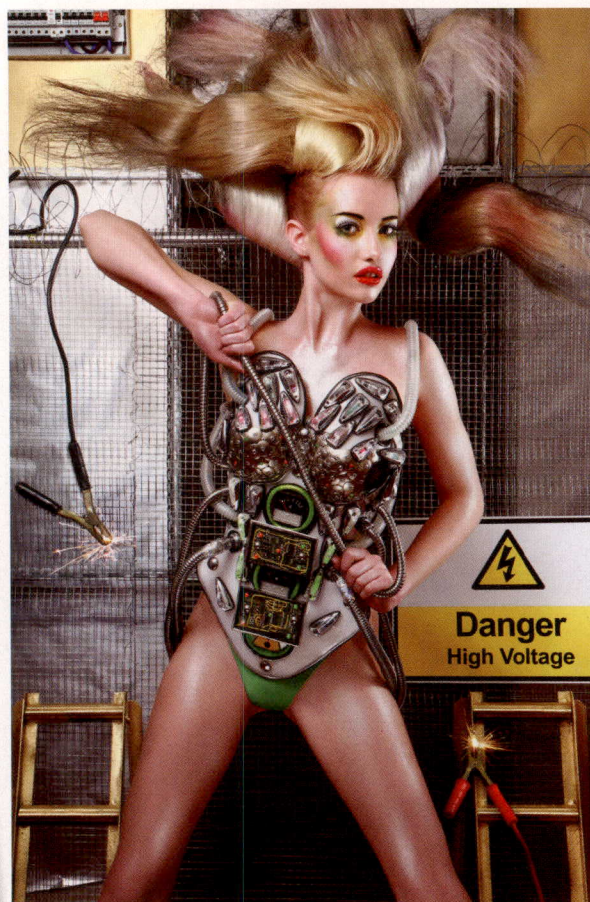


**THE VERTICAL:** "I made a quick sketch in Photoshop, putting down values and composition, and blocked in a base for colours. Taking the painting to finish during the following day or two was a cheerful process"





**MAID TO MEASURE:** "Based on the idea of genetically manufactured women, these models are made to measure up to your exact requirements. Although most of the elements were actually part of the set, I included the green garden hose, price tags attached to the models' outfits and reworked the background to appear more visually balanced"



**ELECTRON GIRL:** "Inspired by the electronic genius of Tesla, this shot shows a fully charged, high-voltage Electron Girl, complete with shocked-up hair. A lot of the parts came from digging around in the garage. The sparks were edited in afterwards and careful attention was paid to the skin to bring out the shiny highlights"

## Julian Knight

Julian Knight is a conceptual fashion photographer from the United Kingdom whose work involves a lot of image enhancing, using Photoshop as an everyday tool. He took a conventional route into his career, undertaking a degree in Graphic Design, off the back of which he landed several design roles both in the UK and abroad, eventually moving into art directing for consumer brands and the entertainment industry. Now he works with photography, developing the look of photographic projects using his skills in design and Adobe Photoshop.

Knight is always working, with a combination of personal and commissioned projects keeping him busy. "Currently, I'm completing a series of personal photographic projects with a view to exhibit in the near future," he says when asked about his most recent undertaking. His first commission came many years ago, when a clothing designer asked for a 'look book' to be designed, but nowadays you'll see his work on the front cover of an international hair journal and in various digital art and photography magazines.

Photoshop is an essential tool in Knight's work, as he explains. "As a concept photographer, I build quite elaborate images that include very creative set designs and styling. Generally, I like my images looking very clean and polished, so I tend to rearrange and develop the image extensively in Photoshop. Although all my sets and styling are authentic, the editing that I do gives the picture a distinct look and often takes up to four days per shot to finish." It is certainly an effective method as his images have a unique, crisp finish. He describes his style as "excessive and vibrant. It's a fusion of colour and concept, which leads to highly polished model photography. I try to maintain my own style without being too heavily influenced by anyone in particular."

• [www.slingshotphotostudios.com](http://www.slingshotphotostudios.com)





**ENCHANTED GARDEN:** "This image illustrated a pathway to a magical garden. All of the elements (set, hair, costume, etc) are authentic. The image involved little retouching, mostly tidying up, colour tweaking, editing the two dragonflies in the top-left corner and blending in the prosthetic ear on the model"

**NO ESCAPE:** "I wanted this image to have a lively circus feel, combining vivid colours with superhero villain characters. The image features escape artist Chris Cross as himself, and his female captor keeping him under lock and key"



**CYBORG DEATH:** "This illustrates the death of artificial life, with the spilling of silver fluid and gold glitter giving a sense of depletion. I edited the elbows by taking photographs of lawn mower mechanics and retouching them in to appear robotic"



# DNG photo files

**What is DNG and why should we be using it? We look at the pros and cons of Adobe's royalty-free RAW image format, find out which cameras support it and explain why a universal file format is so important**

**T**here are so many benefits to shooting your digital photographs in RAW format that these days even some compacts will give you the option to choose how your images are saved.

RAW images are minimally processed in-camera (or in-scanner) so that you have all of the image information present in the picture when you open it in your post-production, image-editing software. This means you have much more flexibility when it comes to the way that your images look, and you don't have to worry that you've made the wrong decisions when shooting – things like the white balance

can be adjusted afterwards, rather than committed to at the time of shooting. They are much like the negative in film photography and are often referred to as a 'digital negative'.

## OUR EXPERT Julie Easton

Having worked for esteemed titles such as Digital Photographer and Digital Camera Buyer, Julie has picked up a thing or two about photography and loves to share her knowledge and tips.

## Current support

Since the introduction of the DNG file format back in 2004, more and more camera manufacturers and software companies have been adding support for it. Some cameras, including the Samsung Pro 815 and the Ricoh GR Digital, now use DNG as their chosen RAW file format rather than a proprietary one.

## RAW benefits

Using RAW has some major benefits for photographers, including better image quality and better control over the look of your images, plus they don't apply any compression, as is the case when you're shooting with JPEGs. However, the files are a lot bigger than if you shoot a JPEG, and as a result it takes longer to write a RAW image to your memory card, which is no good if you need to take many shots one after the other. The biggest problem, however, is that there is no universal RAW standard.

Every camera manufacturer uses their own RAW format, which means you have to ensure software support for these formats if you want to edit your pictures. Software like Photoshop's Camera Raw needs to be updated with the latest specifications on a regular

basis to ensure support, or you will need to use the camera manufacturer's own conversion software.

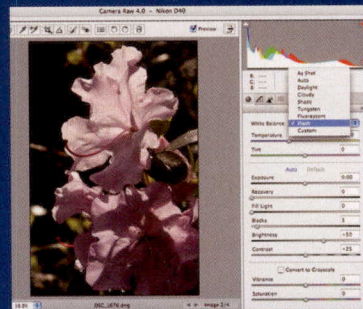
## Adobe goes universal

Adobe's DNG is one solution to this problem. Introduced in 2004, the Digital Negative file format is a royalty-free, universal format. The idea is that software need only support DNG rather than lots of different RAW file formats, and these formats can be easily converted to DNG using Adobe's free DNG Converter program. All of Adobe's editing software (Photoshop, Photoshop Elements and Lightroom) supports DNG files, as does some software from other companies, such as The GIMP, ACDSee Photo Manager and Apple Aperture. The Converter program supports lossless data compression when converting, so you keep the high quality expected from a RAW file.

More and more cameras are starting to support DNG natively, meaning that in many cases you won't even need the Converter program to edit them. Samsung, Casio, Pentax and Leica are all notable brands that now produce some cameras with DNG support. By having all RAW files in the same format, you are future-proofing your image collection, meaning that the file format won't become obsolete over time, as many of the older formats might.

## Editing DNG files

So now we've convinced you of the benefits, how do you actually use the DNG file format? First you need to round up all your RAW files from



**CAMERA RAW:** RAW files can be edited precisely using the same sort of controls you'd use in-camera, such as selecting White Balance

different sources and convert them. The Converter is a very quick download and incredibly simple to use.

From the opening dialog box, select the location of the images you want to convert and the location of where you want to save them (you can choose either the same location or select another folder). Choose a name for your new images and set the Preferences as needed (more often than not, the default Preferences will be fine). You can, for example, opt to embed the original RAW file inside the DNG file (which means larger file sizes) or remove the Compression. Then you simply hit Convert. A new window will open showing you the status of conversion on each of the files you selected. We converted 12 files in around 30 seconds.

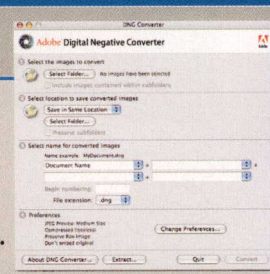
The newly created DNG files can now be opened in Photoshop where Camera Raw will automatically open for you to make your edits. When you're done, hit Open and you can then continue working on your image just as you normally would.



**AFTER:** The pic above shows a RAW image as it was shot, and here it is after some basic tweaking in Camera Raw before any proper editing in Photoshop

## Adobe DNG Converter

It's easy to convert your RAW files into the DNG file format and keep all your photographs consistent using this free tool from Adobe. It comes in both Windows and Mac versions, and converts files from over 150 cameras, with more being added all the time. Get it from [www.adobe.com/products/dng/](http://www.adobe.com/products/dng/).







\*\*\*\*\*

## *Images for all*

*4 million stock images  
starting from 7p. Call  
020 881 67284 or visit:*

*[www.fotolia.co.uk](http://www.fotolia.co.uk)*

\*\*\*\*\*



## Archan Nair

Archan Nair, or ArchanN as he is known by his friends across the virtual world of the web, is a designer that transgressed creative boundaries successfully, with some help from Photoshop. But Nair's creative foundation in fact began in the fashion industry.

Responsible for the family apparel manufacturing and export business, it wasn't until February 2006 that Nair fulfilled his creative potential. Creating his own deviantART account, he began to share his compositions with a global audience that clearly appreciated them. "I signed up to upload desktop screenshots as I was heavily into Windows customisation," explains Nair. "In a few months, I became friends with a Windows skinner from the US. In July 2006, he gave me wallpaper he'd made to play around with and remix. I had very little knowledge of Photoshop at that time. I just played around with some layers here and there, and in five minutes remixed the wallpaper and uploaded it to deviantART. I got a great response from members from all around the world, appreciating my artwork. I got a real high from that and that's how I kicked off into digital art and illustration."

There has been no stopping him from that day, trading the family business for the love of the arts. This enthusiasm and energy reflects in Nair's compositions, with the vibrant colours, dynamic appearance and vigorous layouts. But with such a distinct creative voice, Nair exclaims: "I don't have a style and that's my style. I create everything, right from mixed-media abstracts, to illustrations and photomanipulations, entirely dependent on the theme. I love to keep innovating and trying new ideas and techniques, developing fresh results."

He admits that Photoshop lends more than a helping hand in instigating this innovation yet not forgetting the promise of traditional methods, "I sketch and draw the entire idea on a sketchbook and get my concept laid down clear. Then I visualise the final feel and effect, which I need to give to that particular artwork, and accordingly go about using the various tools in Photoshop. Photoshop is the core. I mostly use Brush and Pen tools, supported by the Dodge and Burn tools. It entirely depends on what effect I need to create. It all comes in such a natural flow now, as if I'm just eating or driving."

Recently producing interactive designs for PepsiCo, leading India fashion brand Blackberry's and gearing up for a print ad campaign for The House of Valaya, Beyond Beverage and more, Nair has plenty more to be enthusiastic about and it's sure to show in his stellar work.

www.croppedcircles.net



**SOMEBODY TO LOVE:** "This image was a collaboration with my friend Jared Nickerson. Again a new experiment for me in terms of style, we employed a combination of Illustrator and Photoshop"

**TURN ON THE BRIGHT SENSES:** "I feel that if a person has the creative talent inside them, they should relax their brain and let all their thoughts and feelings out on the canvas"



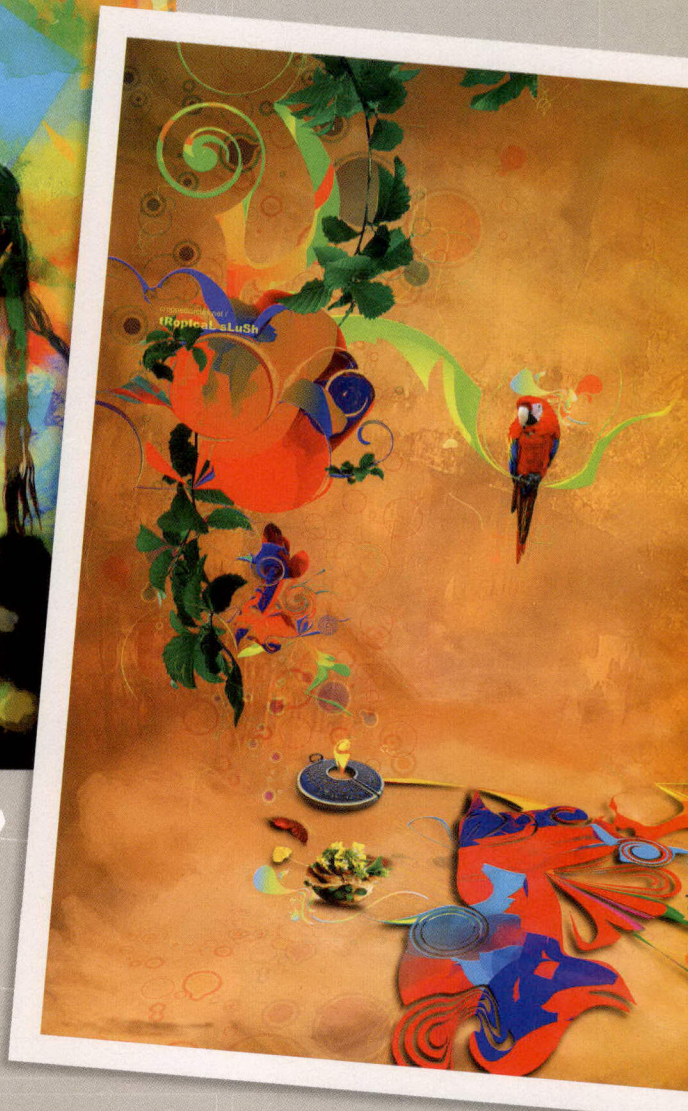
**I'M WRITING YOU A POEM:** "Creativity cannot be taught, it can only be discovered and the process of discovering is just endless"







>>> **EARTHLING:** This vibrant composition portrays two emotions: eagerness and curiosity. "Again, this was completely constructed in Photoshop"



>>> **TROPICAL SLUSH:** "I'm also going to develop the entire packaging and visual design for a premium juice company. So things are looking exciting for sure"



>>> **ROBOTS ARE FOREVER MIX:** "I use Illustrator sometimes for vector shapes and illustrations, fusing them with Photoshop. But the entire creation is done completely in Photoshop"





## Cristiano Siqueira

Cristiano Siqueira is an artist who's taken that step beyond, leaving behind the comfort of an art director's position, with the vision of making an impression in the freelance arena. With such experience as a professional, this seems a natural progression for Siqueira.

Enjoying the pleasures of drawing throughout these tentative years, he later took these skills seriously, enrolling in the Carlos de Campos course, a technical Communication Design course. Siqueira explains: "I studied for four years on this course and it changed my life forever. Getting such a strong background, I could start working professionally at the end of the course, but I didn't start as an illustrator."

Instead he took up a trainee position at a graphic design studio, but it wasn't long before Siqueira reached the position of art assistant and then art director. He moved to a bigger studio, creating packages for food, toys and home utilities. "By doing the toys work I could finally use some of my illustrations and get recognised," he says, and this gave him the confidence to tackle the freelance arena alone.

Over the past few years, Siqueira has expanded his client network as he has his own style, technique and application: "It's hard to describe my style. I don't know if I already have one because I like to surf in different media to do my work."

One thing Siqueira is certain of is his affection for the digital medium, not forgetting the values of the traditional practices he has learnt. Translating drawing, shading, perspective and tone, all his work starts on paper: "Then I use the computer to 'build' the illustration. Photoshop is the program I use to do at least 70 per cent of the work. I use the brushes so much to colour my drawings and features like Liquify, Distort and other filters to create effects. To finish the whole work I use the colour-correction tools, so I can blend the colours and make a few corrections." Where does Siqueira see himself progressing? "I feel I'm in transition. I'm trying to get into the editorial and advertising market, trying to sell my whole work, not just my technique." So Siqueira simply wants to expand his horizons.

www.crisvector.com

**GAIA:** "80 per cent of the work here is Photoshop. Except for the female model, which was done in Poser. I got a draft render of the girl from Poser and I worked over, in Photoshop, with brushes, colour corrections and some painting work"



### COLLAPSED UNIVERSE:

"The tiny line effects were done in Illustrator using the Blend tool and exported to Photoshop, so I could fit them in and use colour to make them blend with the background"

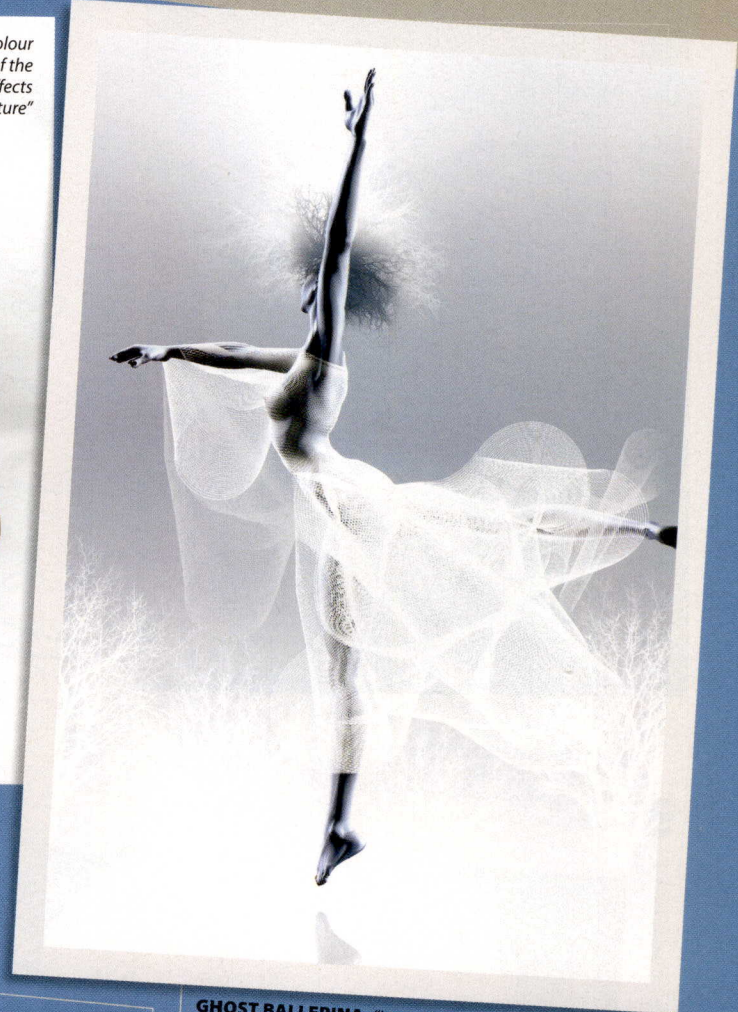
### METAMORPHOSIS:

"Some people ask me if I used some 3D effect for this work. They are surprised when I say this is just Photoshop"

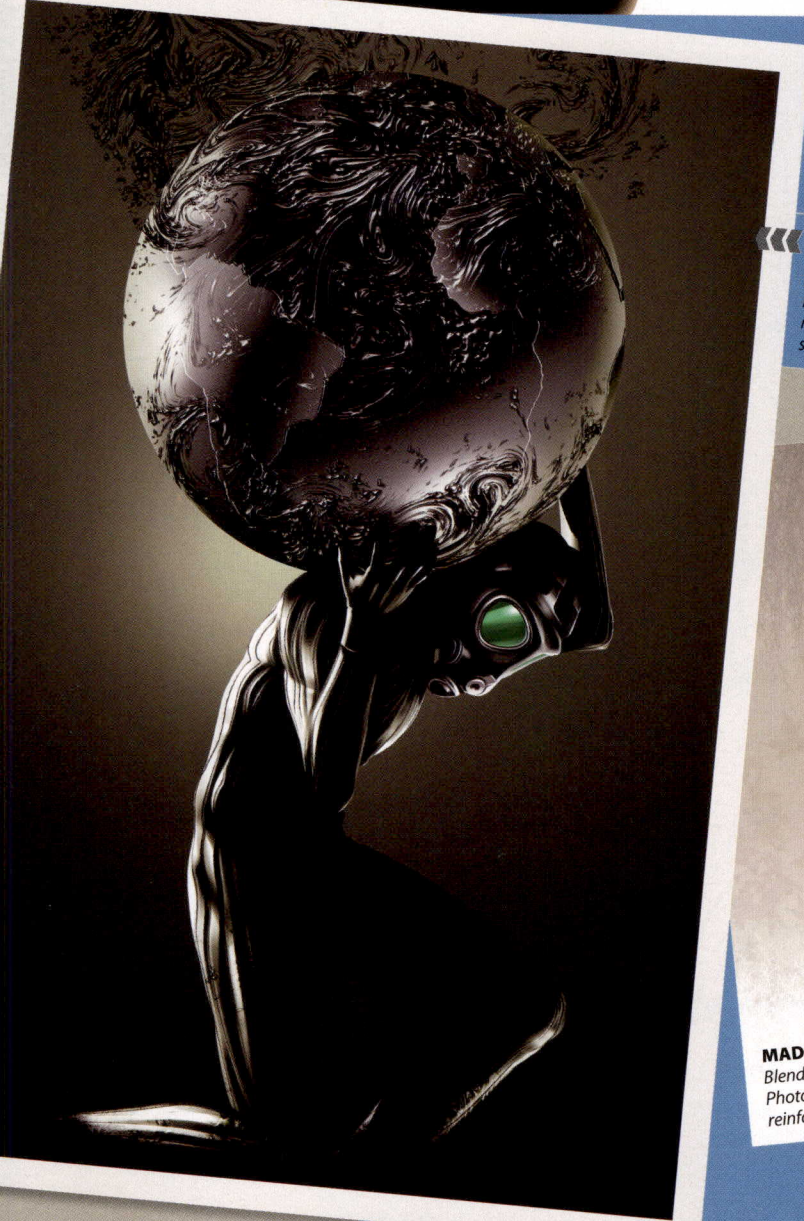




**NUCLEAR NIGHTMARE:** "All textures and colour effects I did in Photoshop. The fragmentation of the body I did using the Liquify filter and other effects using brushes, painting directly over the picture"



**OIL PLANET:** "I got a rough render from Poser and I went to Photoshop and worked the major things. The mask was painted using some photo references. The oil effect I did with some spots and Liquify distortions"



**GHOST BALLERINA:** "I got the female figure from Poser and I opened it in Photoshop doing lots of 'post work' with brushes and colour corrections. The dress was done in Illustrator using the Blend tool and exported to Photoshop to apply the effects"

**MADAM:** "The dress was done with lines with the Blend tool applied in Illustrator and exported to Photoshop. The shading was retouched and reinforced using some brushes in Photoshop"







**BOLD IS BEAUTIFUL:** Jeff Finley, Go Media, for Personal Exploration. T-shirt design created using 3D Studio Max for the letters and Photoshop for the effects and colours



**CYCLOPS CAT:** Oliver Barrett, Go Media, for Fueled By Ramen Records. T-shirt design created for Phantom Planet using a Wacom Intuos3 in Photoshop. Coloured using watercolour textures

**PAINT THE STARS:** Jeff Finley, Go Media, for Paint The Stars Clothing. T-shirt design created using a Wacom Intuos3 in Photoshop







**SHAVER:** Oliver Barrett, Go Media, for Personal Exploration. Created in Photoshop using various stock photography and vector shapes



**FLYING DEER SKULL:** Oliver Barrett, Go Media, for Personal Exploration. T-shirt design created in Photoshop using various stock photography



**SKULL BABY PARTIES HARD:** Dave Tevenal, Go Media, for Personal Exploration. Created with pen and ink and coloured in Photoshop

## Go Media

Go Media is an art and design studio based in Cleveland, Ohio, that provides creative solutions for a range of international clients, most of which are music artists, bands or fashion companies such as Metallica, Mastodon, Coca-Cola, Virgin Mobile and more.

Jeff Finley, who helps to run the company, explains that there's always a lot going on behind the scenes at Go Media: "Some recent projects are shirts for The Killers, The Clash, Ramones and Led Zeppelin. We've also been developing the identity and motion graphics for a reality tattoo show on A&E."

In those rare moments when the company is not doing work for clients, it keeps busy writing some great tutorials for its blog site ([www.gomediazone.com](http://www.gomediazone.com)) and creating a host of essential resources such as textures, fonts and its popular vector packs ([www.gomedia.us/arsenal](http://www.gomedia.us/arsenal)). These vector packs have been used by many designers across the globe, meaning that Go Media's work could pop up just about anywhere: "We spotted our vector packs in a Super Bowl commercial and a commercial for Miss Teen USA. You never know where you'll see them!"

The work process changes for each project to accommodate the client's needs, but there are some skills that are used whatever the project, as Finley explains: "I draw a lot with my Wacom Intuos3 tablet straight into Photoshop. I like to create my line art with just a hard round brush with Pressure Sensitivity on. I also enjoy creating elements in 3D Studio Max. We like to use various textures such as watercolours or stains to accompany our line art. Our techniques are always changing."

Despite the wide range of clients that Go Media produces designs for, it maintains a distinct style and identity, but each of the designers also introduces their own personal touch. "Go Media's overall style is very illustrative and 'edgy', to use a cliché," says Finley. "Each of our designers has their own personal style and technique, but drawing is a fundamental backbone to what makes Go Media great."

■ [www.gomedia.us](http://www.gomedia.us)





**WATERFALL:** "This was a project to experiment with brushes. It took around three hours. Now that I look at it, there's definitely some problems in the perspective, although many said it's what made it cool"

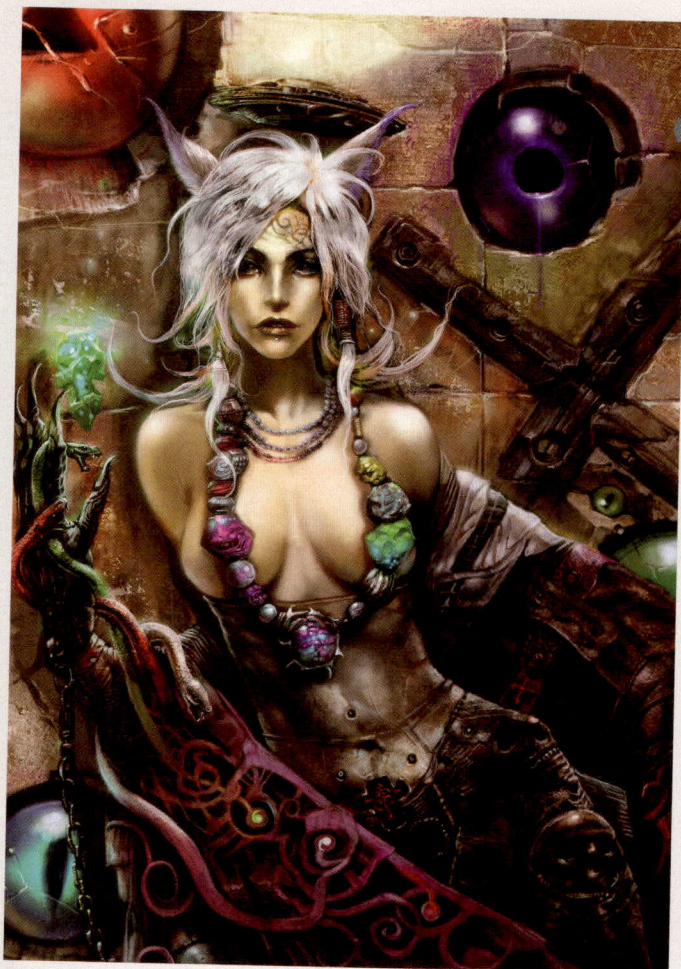


**THE DYING DREAM:** "From the sketches to the finished work, this took around 14 hours. I didn't use too many brushes or layers, and the process felt like I was working in the traditional medium, but only in the computer. One of the PS works that I'm proud of"



**THE COLOSSUS:** "A mage controlling the giants and defending himself from invaders. These were completely done in Photoshop, including the sketches. I spent around 12 hours on this. There is a series to this"





**WITCHERY:** "Using Photoshop for characters is more new to me, I always feel that the people I draw in Photoshop lack a certain amount of character. Perhaps in the future when I draw humans, I'd reference some photos"

**GRAVE OF SOULS:** "An experimental landscape piece, depicting a bloody road paving the way to Hell. Although in contrary I used some bright colours"



## Kuang Hong

Kuang Hong is a renowned illustrator and concept artist from China, working as an art director in a Beijing games company on an MMORPG. He was an early starter in the digital arts in comparison to his contemporaries, as he explains: "I'd liked drawing since a very young age. I was among the first batch to come in touch with digital arts in the country back in 2000, when I first joined a Taiwanese games company. I was extremely attracted to digital drawings – it was easy and fast. I was attracted by the brushes that seemed so real."

After discovering this passion for the digital arts, Hong used the power of the internet to get his work known: "[I got my first commission] from posting on forums and art websites, probably from [huoshen.com](http://huoshen.com), before I came in touch with CGTalk. The first commission was a magazine cover illustration after the company had seen my work online." Now his work has been featured in some top publications, including: "Spectrum 14, Fantasy Art Now, ImagineFX, Exposé 2 and 4, Exotique 1, 2, 3, Fantasy Magazine (Chinese), Kikan-S (Japanese), some cards from Sabertooth Games and Tenacious Games, and exhibitions like Adapt '07 Painter exhibits, CGOverdrive 2006, 2007."

Hong is surprisingly self-taught for the most part, commenting: "There were generic art classes in middle and high school, but they were the very basic traditional drawing trainings. Design, illustration and digital things were all self-taught." Photoshop is the first program that Hong came into contact with when he began experimenting with computer-aided designs, and it still plays a large part in his images now: "For more traditional-looking illustrations I usually start sketching with a blue pencil, scan in and then colour. If not, for more realistic, environmental or concept stuffs, I'd just sketch directly in Photoshop depending on the style I'm going for. Blocking in PS can sometimes give better dimension and control."

Hong's style is unique and recognisable, something that he himself acknowledges: "[My style is] individualistic... a little strange and a little dark. I don't know actually, it's hard to put [into] words, but I do hear that people recognise when it's a painting by me even if they've not seen it before."

**END OF GODLINESS:** "At this period, I was more focused on portraying the harmony between the characters and their surroundings. To think about it, this was probably another experimental piece"





# Selections made easy

*Photoshop provides a plethora of options that make selection quick and easy, all working to make your workflow more efficient. This Insider Info will provide a dossier of such tools and applications, addressing primary functions as well as other applicable uses*

**W**orking to tight deadlines, fighting against the hours, is an experience common to all creatives in both a professional and educational capacity. However, there are few types of software out there that sympathise with this in the way that Adobe Photoshop does. Over the numerous versions, streamlining selection controls has become a real concern of Adobe's and progressive perfection has paid dividends among the creative consumer communities.

Version after version, Photoshop seems to offer many more, not to mention far easier, ways to operate tools and options. It's hard to imagine that such a diverse piece of software provides such uncomplicated functions, but it's true. This Insider Info will present the performance and purpose for a variety of Photoshop's finest selection implements.

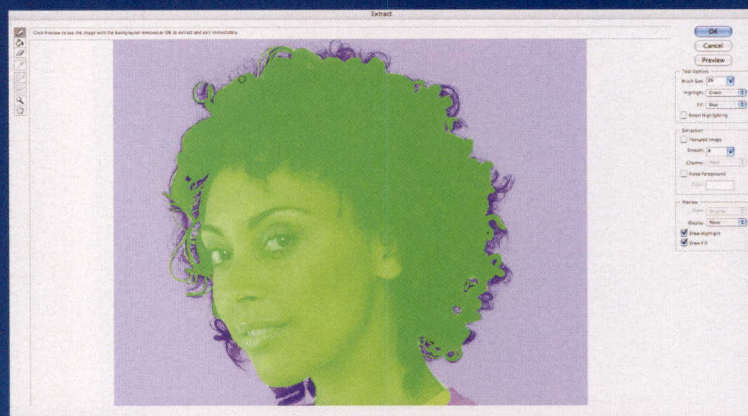
## Quick Selection tool

This practical tool was introduced in Photoshop CS3. Its primary function is as a tool that enables you to quickly 'paint' a selection using adjustable round brush sizes, which can later be easily copied or extracted from the image. The tool functions by

dragging across the image, with your selection expanding outward automatically to find the image's defined edges.

Perhaps not the best option for more complex cuttings, this is nevertheless a fine application that makes selection a pleasure.

To use, simply select the Quick Selection tool from the toolbar, then specify one of the selection options in the Options bar: New, Add To or Subtract From. Applications can be refined in the Auto-Enhance option of



**SCRUPULOUS:** Once you're familiar with it, the Extract Filter application should be quick and efficient; however, be meticulous at all times for best effects

the Quick Selection tool. This option essentially reduces roughness in the selection boundary.

Auto-Enhance automatically flows the selection further towards image edges and applies some of the edge refinement you can apply manually in the Refine Edge dialog with the supplied options.

## Refine Edges

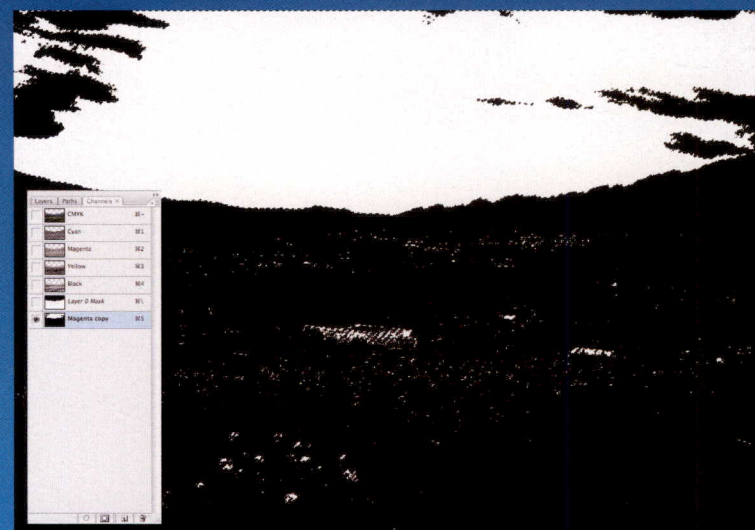
This option allows you to apply manually to your active selections

through a set of advanced options. These include Radius, which once increased creates a more exact selection boundary in areas with soft transitions or fine detail, such as short hair or fur. Contrast performs by sharpening selection edges and removes fuzzy objects, whereas Feather creates a soft-edged transition between the selection and its surrounding pixels. To reduce any irregular areas in the selection boundary select Smooth,

**TIDYING UP:** Added/subtracted selection application may be needed with the Magic Wand or Marquee tools



**OUR EXPERT** Adam Smith  
Senior staff writer Adam knows all about sticking to creative deadlines, experiencing university and freelancing plus working on the magazine creating tutorials. Adam appreciates quick selections and how they can be a real godsend.



**CHANNEL SELECTION:** Success here depends on getting the choice of Channel and Level treatment compatible



## Viewing alternatives

The Extract tool also provides menu options that enable you to display all application to your extracted object. Show allows you to switch between views of the original and the extracted image, while Display allows you to preview the extracted object against specific backgrounds.



unsurprisingly producing a smoother outline. Contract/Expand basically shrinks or enlarges the selection boundary applied.

There are distinct ways to utilise this tool when considering the images you are treating. For example, with images where the colours of the selected object are distinct from the background, you can increase the Radius, then apply Contrast values to sharpen edges, finally adjusting the Contract/Expand slider.

For those images that are greyscale, or perhaps where the colours of the selected object and the background are alike, users should consider smoothing first, then

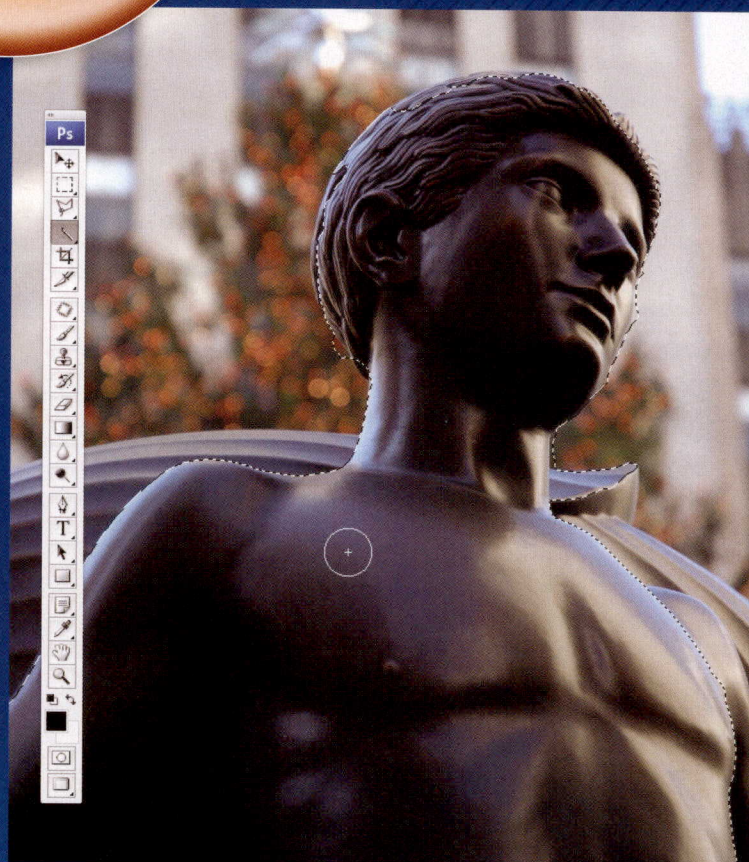
applying Feather options before applying Contract/Expand.

### Extract Filter

The Extract Filter provides a sophisticated way to isolate an image's foreground, erasing the background in the process.

With vigilant application, even the most intricate edges can be clipped from their backgrounds with minimum effort. Again, this option comes with a range of specific tools to minimise difficulty and maximise time efficiency.

First, you can select preset colour options for the Highlight and Fill tools to make a distinct definition between both when applied to specific image areas. This can be prepared in the tool's Options. The Extraction options offer several other prevalent utilities. You can activate the Texture Image option if the foreground or background of your image contains a lot of texture. The Smooth option allows you to enter a value or drag the slider to increase or decrease the smoothness of the applied outline. The Force Foreground option should



**SIMPLICITY:** Personal opinion regarding the Quick Selection tool is that its capacity for application is fantastic, but works best with more undemanding image shapes

be selected if the object is especially intricate or lacks a clear interior.

Refinement is paramount to the function of this filter and so, unsurprisingly, its option provides extreme definition. To touch up extraction results, you can utilise masking commands. First, consider the Cleanup tool. This should be utilised to erase background traces in the extracted area or bridge any gaps. Essentially the tool subtracts opacity, having a cumulative effect. Edge Touchup tool works slightly differently in that it does have a cumulative effect, but functions by editing the edge of the extracted object, adding opacity to the object or subtracting opacity from the background where there is no clear edge.

### Channel selection

Photoshop's Channels can also be used in numerous other ways to create quick, proficient selections. Take, for example, the aptly named Channel Selections process. This procedure enables users to quickly define specific image areas by selecting a channel that demonstrates

## Next step

Adobe has recently taken great steps to evolve its streamlining selection and application with its new integrating imaging science. This is displayed in the Auto-Align and Auto-Blend layers. This is perhaps only the start of such innovations.

the most definition between object and background. You should proceed to select and duplicate the appropriate channel layer.

Once this is complete, you should treat this duplicated layer to Levels treatment (Image>Adjustments>Layers), applying a high exposure or contrast. Click OK, then Cmd/Ctrl-click the duplicated channel to activate the selection, reactivate the original layer in the Layers palette and inverse the active selection. With this done, either delete or add a layer mask depending on preference, but the outcomes will be the same. You should be left with a crisp cutout of your desired visual value, taking only five simple steps.

## Traditional tools

There are obviously other, more proactive, selection options you can use. Traditional options such as the Pen tool apply. Upon application, you can Rasterize and Copy>Paste with clean edges. There's also the Marquee and Magic Wand tools that provide Define Edge options.



# Tune into channels

*As Photoshop's imaging sciences evolve rapidly from version to version, there are still some functions that never go out of fashion, including the Channels palette, an essential function for any photographer or digital artist*

**A**ll those avid and enthusiastic users of Photoshop are aware of its intuitive, practical and entertaining functions that, most of the time, provide almost effortless application. However, this isn't to say that those functions of the past, that perhaps take a little more comprehension, can't provide you with some overwhelming effects – for example, using channels. This function is fundamentally essential within most creative processes, be it intentional or intuitive. So let's address the core principles of the Channels command and then we can, most importantly, begin to understand its potential within various creative scenarios.

## OUR EXPERT Adam Smith

Senior staff writer Adam Smith is an experienced freelancer, whose majority of work involves photo-manipulation. This means that he is no stranger to the benefits of channels in his work.

## The basics

There are three distinct types of channels, and we'll start by addressing these categories. First there are color information channels. Upon opening any image and activating your Channels palette, you'll see an example of these. Created automatically within Photoshop, the number of channels presented is dependent on the colour mode of your image: RGB images consist of Red, Blue and Green; CMYK of Cyan, Magenta, Yellow and Black. A composite channel, used for editing the image, has both.

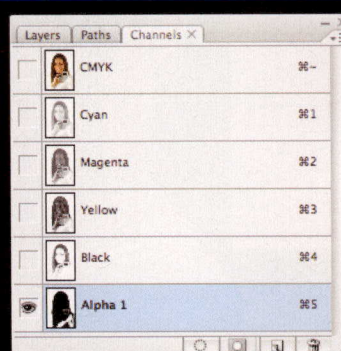
The Alpha channel command works in a masking faculty. This essentially stores selections as greyscale and, once applied with deliberation, creates and stores masks, which allow you to manipulate or protect parts of the original image

Finally, there are Spot Color channels. These are specifically designed for post-production or print stages, as they act as additional colour plates for printing with spot colour inks, which are premixed and used instead of, or in addition to, CMYK inks. There are many things to consider when producing these channels for specific outcomes, all of which are addressed within Help> Photoshop Help.

## Mixing colour channels

Mixing the coloured channels allows users to create high-quality monochrome, sepia-toned and other tinted imagery, as well as produce creative colour adjustments within all their compositions. Of course, this function has been enhanced with the introduction of the Black and White adjustment option in incorporated for the first time into Photoshop CS3. However, users of older versions can reproduce great effects by using the Channel Mixer application.

Selecting Image>Adjustments>Channel Mixer opens a dialog box,



**COMPARISON:**  
Functioning with mask capabilities, Alpha channels can be edited in the same way using default colour settings and brushes to add to and subtract from your selection



allowing you to modify a targeted colour channel (output) using a mix of existing colour channels (input) in an image. This is a simple process that takes nothing more than attention to get best effects. Simply dragging the slider to the left will decrease the contribution of a channel to the output channel. Sliding to the right increases the contribution.

The Constant option serves to increase the effect of both greyscale and coloured imagery. It does so by adjusting the greyscale of an output channel. With negative values adding black and positive values adding white, this option helps in the balance of exposure and tone.

With the knowledge of previous options, creating monochrome imagery couldn't be simpler. This option has an intuitive Monochrome command that once activated transforms images to greyscale. The options provide a specialist set of greyscales, supplying many expert effects, including infrared.

## Splitting and merging channels

The splitting of channels is a process subject only to flattened images. Such an effect, however pointless it may seem at first, has its own use within specific Photoshop and print practices. This process splits your

## Time and time again

Another option functioning much like Channel Mixer in creating competent monochrome effects, is the Black and White adjustment option (CS3). Choosing Layer>New Layer Adjustment>Black and White, you can apply a non-destructive effect that can be added time and time again.





**SPLIT EFFECTS:** Here we have inverted the Yellow channel after splitting, then remerged layers with Magenta and Yellow channels reversed. We then applied a Saturation blending mode

## "APPLIED ALPHA CHANNELS CAN BE USED IN A VARIETY OF WAYS"

flattened image into a number of separate images, according to the number of channels, produced in greyscale. The title bar distinguishes the original file name and channel converted. This is a seemingly useful process when laying up for print through the process of plates.

However, more creative effects can be applied using this practice through trial and error. Upon splitting your channels, you can inverse and/or

apply any adjustment you see fit in order to create diverse effects and results. To apply, simply select the drop-down menu in the channels palette and then choose the Split Channels command.

Such effects are complemented by the ability to merge layers back together after splitting. This option provides users with the ability to reassign channel order, fundamentally creating new exposures and colour schemes.

To activate, select the drop-down menu in the channels palette again and this time select Merge Channels. The dialog box asks users to select a Mode, which relates to the colour mode of your original image, and number of channels, likewise relating to the original image.

The Specify Channels option sets itself apart from the Channels palette, because here you can alternate the



**OPTIONS:** Coming as standard with six preset mixing options, Channel Mixer offers the user many colour and greyscale solutions to enhance their artwork

### Get Spots

Conversion from Alpha channels to Spot channels may be necessary for print stages, and this process is simple. Double-click the Alpha Channel thumbnail and select Channel Options. Select Spot Channel, click the coloured box and then select your colour. To apply colour to the selected area of the channel, simply Invert.

### Colorize

As you'll see, individual channels are presented in greyscale. However, you can view individual channels in colour. You can change this default by selecting your Preference options, choosing Interface from the options and activating Show Channels in Color before pressing OK.

order of your channels for diverse, specific or simply lucky effects.

### Alpha channel: preferred practice

Acting as a mask, applied Alpha channels can be used in a variety of ways, essentially isolating and/or protecting and editing areas of an image. This application allows users to continue to apply the usual effects, such as filters and gradual colour changes to specific image areas.

However, the Alpha channel reveals its true capacity when applied as one of Photoshop's finest selection and editing functions. The preferential process is simple and can be applied to most images, producing professional outcomes. We will explore this application through a working example.

Upon opening your chosen image, decide which visual value to maintain

(foreground) and then proceed by choosing Select>Color Range. Select the left Eyedropper tool and then select your background. The selection will turn white and this value will be erased. You can use the Add and Subtract colour dropper tools for more precise application. Now OK your selection and, with it still active, activate the channels palette, selecting Save Selection as a Channel (Alpha Channel). Finally, deselect your selection.

You'll now have a new black-and-white layer. To this you can apply Levels treatment to heighten exposure and apply brushes in the conventional sense to add/subtract detail from the mask itself. Cmd/Ctrl-click on the Alpha Channel to activate your final selection, before clicking on RGB to reveal the coloured image, activating the Layers palette and pressing Delete or Layer Mask to edit.



# PHOTOSHOP UNCOVERED: FORGOTTEN FEATURES AND UNDERUSED TOOLS REVEALED

BY Nick Spence



*With a vast array of tools at your disposal, Photoshop offers an array of creative solutions, but as we discover, some are occasionally overlooked and underrated*

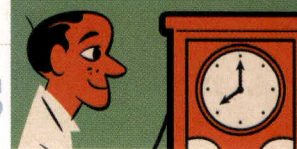
**O**ne of the many great things about Photoshop is its endless diversity with a tool or its way of working for seemingly every occasion. While there may be more logical or efficient ways of achieving the desired result, nothing is set in stone. Many who are self-taught and have picked up tips from DVD, book and magazine tutorial resources will have a somewhat eclectic patchwork of skills and techniques to build upon. With plenty of scope to experiment, many favourite Photoshop effects are also discovered by trial and error. Fashion also plays a role, with popular contemporary styles often dictating how people achieve a certain look.

With so many tools at your disposal some may go unnoticed, become unused or simply misunderstood. Familiar tools, meanwhile, can be used in such a way as to achieve fresh and innovative results outside of their intended use. Over the next few pages, we'll meet successful designers and illustrators who have harnessed some of Photoshop's somewhat forgotten features and underused tools to help define and perfect their techniques.





# forgotten features



**N**ishant Choksi is an award-winning illustrator who works for a range of clients across advertising, book publishing and editorial fields. His ads for Vodafone have appeared in store, on billboards across the world and have been animated for television.

Although best known for his vector style, Photoshop plays an important role. "I mainly work in Adobe Illustrator, scanning in detailed sketches and then tracing with the Pen tool. I then colour everything in Illustrator," explains Choksi. "When the brief calls for it or I feel the artwork needs to be warmed up, as a slick clean vector look can be very cold, I bring the image into Photoshop." Choksi will use the Multiply option by adding layers to adjust colour and add some much-needed texture. "I have a small library of textured papers I have scanned in, and I can tweak for hours seeing what effects the different papers have on an image. I sometimes build the colours up in drawing from lots of different coloured textured paper in different layers all set to Multiply, as this gives a nice rich colour.

*"I build the colours up in drawing from lots of different coloured textured paper all set to Multiply"*



## FOOTBALL HEROES BOOK/EXHIBITION

**PROJECT:** "I used the Airbrush tool and textured paper both on different layers set to Multiply. I wanted the image to have a slight speckled look, not the worn look"



## SPACE EXPLORER PERSONAL PIECE:

"I used various old papers all on individual layers and set to Multiply. I adjusted the Opacity of each layer - I wanted some textures to come out more than others"



**EDITORIAL PIECE:** "I used an old piece of paper and the Multiply blending mode at 60% Opacity to create an aged feel. I wanted the image to feel like it had been on an office wall for a while"







## CHANNELS

**Zina Saunders**

Web: [www.zinasauanders.com](http://www.zinasauanders.com)

**Z**ina Saunders has been a writer-illustrator for more than 15 years, with a prestigious client list including *The Wall Street Journal*, *Chronicle Books*, *Simon & Schuster* and *Nickelodeon*.

More recently known for the reportage illustration in her series *Overlooked New York*, *Art Talks*, *Faith In Africa* and others, Saunders also teaches illustration at the University of the Arts. "I think of my linework as the armature that supports my finish, so capturing the character of that line is crucial. I've tried all kinds of methods for scanning my line and getting it on its own layer, and using Channels is the way to go." However, the power of Channels is often overlooked, stresses Saunders. "I don't know why Photoshop illustrators don't utilise Channels more," she comments. "Perhaps it's because they're more accustomed to simply scanning their line art and then putting it on a layer in Multiply mode and painting below. The drawback with that approach is you don't have the flexibility of colouring your line. Using Channels, not only can you preserve the true character of your line, but once you lock the transparency of the layer, you can colour it however it works best for you."

## Harness the power of Channels

### 1 Convert into greyscale

Scan your line drawing artwork at 300dpi, RGB and convert into greyscale. Go to the Channels palette and duplicate the grey channel. There will be a new channel called 'Gray Copy'. Convert the file back into RGB. There will be four new channels labelled RGB, Red, Blue and Green, as well as your 'Gray Copy' channel. Hold down Ctrl/Cmd and click the channel title 'Gray Copy'.

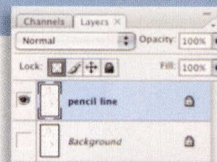
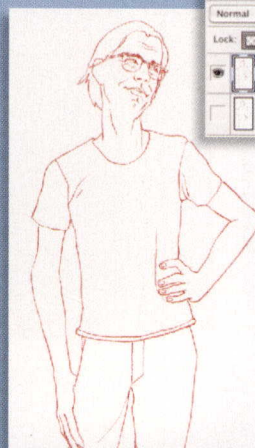


### 2 Turn off your background layer

Click on the top RGB channel in order to see your image in RGB; don't hold down the Cmd/Ctrl key while doing this. Go to the Layers palette. There should only be one layer entitled 'Background'. Create a new layer (Layer 1) and then turn off your background layer. Press Cmd/Ctrl+Shift+I. This inverts your current selection.

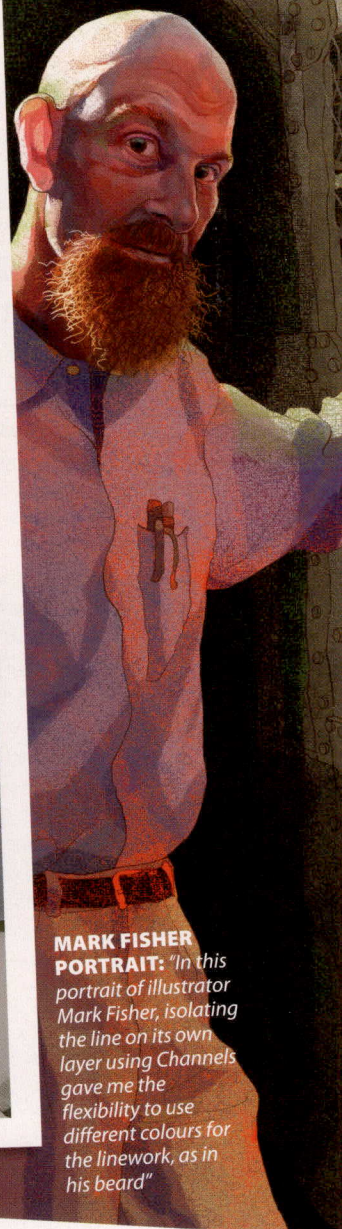
### 3 Colour the line

Press Alt/Opt+Delete to fill the line with your foreground colour. Now Layer 1 has your line drawing on it. To change the colour on your line, select Layer 1 and press the slash/question mark key on your keyboard. This will lock in the transparency so you can colour the line itself.



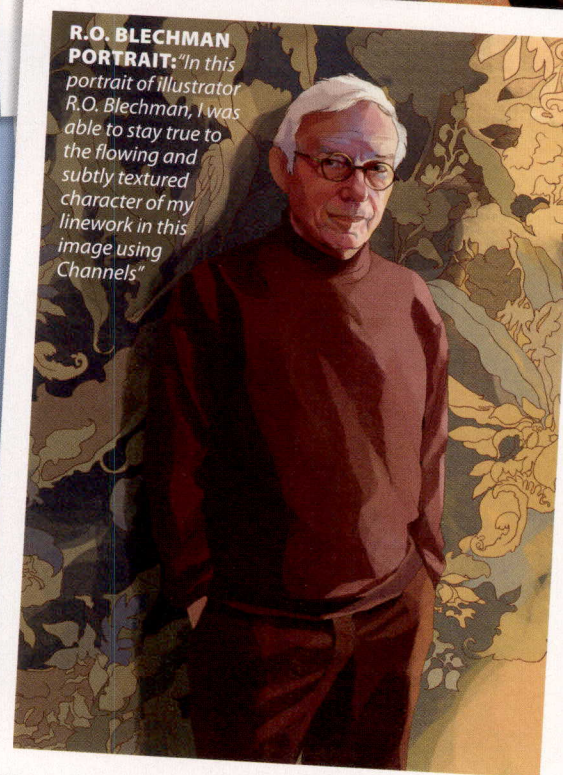
#### JOE NEWTON

**PORTRAIT:** "Here is the final painting using the pencil line scan in the tutorial. As you can see, I used a very different palette for the background linework"



#### MARK FISHER

**PORTRAIT:** "In this portrait of illustrator Mark Fisher, isolating the line on its own layer using Channels gave me the flexibility to use different colours for the linework, as in his beard"



#### R.O. BLECHMAN

**PORTRAIT:** "In this portrait of illustrator R.O. Blechman, I was able to stay true to the flowing and subtly textured character of my linework in this image using Channels"



# forgotten features

**THE CHURCH OF XAIN:** "The Pen tool has been used here in conjunction with layer masks to create a shape representing an arrow that is wrapping itself around the model"



## Photoshop File Edit **PATH/PEN TOOL**

**Alexis West**

**Web:** [www.alexiswest.com](http://www.alexiswest.com)

**A**lexis West started his creative career primarily working freelance. Clients have included Sony BMG, Warner Music, Atlantic Records and a host of editorial projects. As well as working as a commercially led creative, West also maintains his passion for character design and art through his personal creative project, *The Swinging Seesaw*. A recurring tool that features heavily throughout all of his work is Photoshop's Pen tool: "This little unsung hero has so much versatility and is often so overlooked due to the perception that it is a difficult tool to master," explains West.

"With a little practice, the Pen tool can be used to intuitively make selections with a surgical accuracy that cannot be matched by any other tool in Photoshop's generous arsenal. It can also be utilised to create stunning special effects with minimum effort and bags of imagination and polish." The Pen tool can also cut down on production time when deadlines are looming. "Instead of moving back and forth between Illustrator and Photoshop to create Vector Smart Objects in your Photoshop work, the Pen tool can be used to create equally stunning graphics within your work."

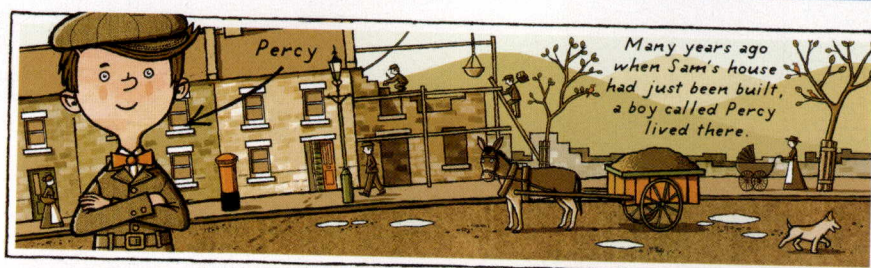
*"When plotting out a path with the Pen tool, use as few points as possible; instead, utilise the ultra-slick curves that the Pen allows. Remember that your next curve will always follow the direction in which the adjustment handlebars are pointing on the path"*

**THE AUTUMN DAWN:** "The Pen tool has been used in this image to carefully plot a path around the model with hair-splitting accuracy. The path is then converted to a selection, where the model can be seamlessly removed from her original surroundings and into your own"



*"When selecting an area of an image, use Cmd/Ctrl+H and press twice to hide the selection line – it makes it easier to see what you are doing"*

**PAGE OF A CHILDREN'S BOOK PROPOSAL:** "I used Hue/Saturation to create a sepia tone, then applied an Opacity of 70% so that some colours like red and green showed through"



## **HUE/SATURATION**

**Frances Castle**

**Web:** [www.smallmoonvalley.com](http://www.smallmoonvalley.com)

**A**fter ten years working as an artist in the games industry on projects for Disney, EA, and Namco, Frances Castle started a new career as a freelance illustrator. Her clients include Reader's Digest, *The Guardian*, Random House and the BBC. Working digitally, Castle uses Photoshop's Hue/Saturation colour tool, selectively masking directly on the Layers palette to produce a subtle yet effective tone. "I place a Hue/Saturation layer above all the layers I want to be affected on the Layers palette. I then click on Hue/Saturation and tick Colorize. This makes every colour in the image below this layer a tone – either lighter or darker – of the Hue on the slide bar," explains Castle. "Then on the layer mask, I paint everything I want to be affected white and everything I don't want to be affected black. By tweaking the Opacity of the Hue/Saturation layer, I can affect how strong an influence it has on the overall artwork." If Castle were to use Hue/Saturation directly on the image, she wouldn't be able to tweak and change it as she goes along. "It means I can use sepia effects or give an overall colour tint to selected parts of an image. It can often help knock back a background that is too fussy or is competing with the foreground."



# Feature

## LINEAR DODGE (ADD)

Brand Nu

Web: [www.brandnu.co.uk](http://www.brandnu.co.uk)

**R**adim Malinic has worked under the name of Brand Nu since 2004, earning a reputation as a prolific and sought-after illustrator and designer. Malinic works on a range of projects, from huge campaigns for O2 and Heineken to small independent record labels, most recently centred on Terry Callier. Although his work is a combination of hand-drawn elements and the Adobe Suite, it is Photoshop where the real experimentation often occurs, including his use of Linear Dodge. "Some time ago I wanted to enliven a greyscale image with a subtle colour. I set my Brush blending mode to Linear Dodge (Add) with Opacity and Flow both set to 30%. Using only darker colours, you can build up an exciting range of shades while gaining some vibrant results," explains Malinic. "As the colour dodges, the overall shade goes lighter with every brush stroke. On most occasions, I don't need more than one colour to create multicoloured results." This effect has more or less become one of his trademark elements in the way he works: "I only use the standard Color palette in Photoshop, as the tool enables me to get varied results every time."

## Vibrant compositions with Linear Dodge brushes

### 1 Foundation

Create a new canvas of desired finished size at 300dpi in CMYK mode. Here I am creating an illustration using various elements and photographs, and although I started with full-colour images, I desaturate them with Cmd/Ctrl+Shift+U. Since we're going to bring it to life with Linear Dodge brushes, I readjusted Levels on each element using Cmd/Ctrl+L.



### 2 Add background colour and shapes

I wanted to close up the image with rainbow-type elements, to give the composition a nice shape and add vibrancy. Brush with dark magenta on a new layer in selection created by the Marquee tool. Set your brush to Linear Dodge to pick out the top of the shape for extra colour graduation.



### 3 Bring it to life

Now we're ready to brush on the top of our little piece and experiment a bit. For better contrast copy all (Cmd/Ctrl+Shift+C) and paste onto a new layer. Choose any darker shade of colour and set the brush blending mode to Linear Dodge, with Opacity and Flow set to 10-20%. Even though I use a Wacom pen, it's easy to overdo the strokes. You will see that colours are becoming brighter with every stroke."



### SALSA IN THE CITY ALBUM COVER:

"Swooshes, background, and musical elements have all been treated with some degree of extra-brushed colour. It was important to keep the Opacity low on the elements, so as not to destroy their original darker tone values"

### THE WALL STREET JOURNAL COVER

**ILLUSTRATION:** "All of the images have been coloured in with Linear Dodge, as well as the background. I really like the blends between the colours"



# Building the ultimate Photoshop computer

*Photoshop is a resource hog. To get the best performance from Photoshop, you need to configure and build a computer that can handle its ravenous demands*

**A**fter more than a decade of Photoshop being available on both Mac and PC platforms, the platform wars have all but played out and are barely an issue in the question of Photoshop performance. However, choosing hardware to handle Photoshop's raw need for processing power – regardless of platform – brings about the most consistent performance while letting you focus on the work and not the waiting. Many core elements should be considered when choosing hardware to fulfil Photoshop's voracious needs, from input to viewing landscapes. We'll look at the most important options.

## Monitor landscape

Large (30") or dual monitor setups (two side-by-side) provide a lot of visible landscape. Dual monitors come at generally a fraction of the cost of a larger single monitor. Be aware they may need an additional video card depending on your system. The goal of increasing monitor landscape is to allow room to open multiple image views and palettes while working with your images.

**Figure 1: Dual monitors give you lots of room to view palettes and multiple image views**



FIGURE 1

to scale its memory needs without conflicting with image saves and program activity.

## Processor

Having a fast processor is essential. Photoshop makes use of dual-core processing and can handle quad core as well, leading to less wait and more productivity. If you have the processor to handle it. Look for a dual core or more and higher processing speeds (3+GHz) for maximum speed.

## Input devices

Input devices control how you work with delicate corrections using freehand tools as well as program navigation. Mice are the worst options for Photoshop. They're clumsy, need a lot of wrist and arm movement, and can cause wrist strain. Tablets (eg Wacom) provide those who are good with a pen or brush a great alternative but usually complement, not replace, a mouse. Trackballs take up little desk space, never need to be moved, and offer ultimate control of your cursor so long as they have a big controller. **Figure 3: The Kensington Expert Mouse is both simple and accurate**

capacity storage/archive are DVDs, which offer about six times the space of a CD. They are durable, and likely your best option for image archive and storage. Daily or weekly backup of working files can be handled using an external hard drive with at least the same storage capacity as your work drive(s). Staying backed up will save you infinite worry about your files.

## Power backup system

Power backup lets you stave off the ultimate catastrophe: power loss. Power can go at any time, and some types of power/surge protectors offer full switched power that automatically stores and kicks in in a power outage. A must if you live in an area where unpredictable power outages occur.

Casual users may not need all this equipment, and some, eg input, is personal preference, but if you want to maximise Photoshop, this list of key components should be your guide.



FIGURE 3

## Monitor calibration

Monitor calibration is essential for getting the colour right. Without it, colour may be off, and you can't trust what you see on-screen. Monitors with a colour shift cause over-compensation – for example, a monitor with too much red will mean prints have a cyan hue. Hardware calibration measures colour directly on-screen with great accuracy and will be the cornerstone of good colour practice and workflow.

**Figure 2: ColorVision's Spyder samples colour directly from your screen to perform flawless calibration and ICC profile creation**

## RAM

System requirements for Photoshop CS3 suggest a minimum of 512MB of RAM, in addition to what you need for your operating system (eg, Windows Vista requires 1GB of RAM). There's almost never too much RAM, as Photoshop will use all it can get to keep calculations zippy.

## Hard drive space

Photoshop works better with multiple drives. For maximum performance, drives should all be fast (eg 7200 RPM), and it's handy to have them in matching size and manufacturer. A dedicated scratch disk allows Photoshop plenty of virtual disk space

## OUR EXPERT Richard Lynch

Richard Lynch has published a wide range of books on advanced topics for Photoshop and Photoshop Elements. He teaches image editing online at <http://betterphoto.com>, and maintains websites, blogs and forums at <http://photoshopcs.com> and <http://hiddenelements.com>.

## Edging ahead

Platform wars may slightly favour Mac in several areas of Photoshop processing power, including RAM capacity (Mac 16GB+, PC 4GB), standard hard drive configuration (Mac has built-in RAID), and colour (Mac uses 1.8 gamma, which is better suited to graphics than PC's 2.2).



FIGURE 2



# Fantasy painting



## ON THE DISC

The files to recreate this image are on the CD, but all the steps in the tutorial can be applied to any image. Hopefully, this tutorial will inspire and encourage you to do your own.

## OUR EXPERT Douglas A Siros

Doug is a freelance illustrator who focuses on narrative illustration for books, concept art for games and film, and finishing illustrations for CD and DVD cover artwork. Check out his website at [www.dougsiros.com](http://www.dougsiros.com).

*Create a true fantasy painting with mood, and the look and feel of a real traditional medium*

**F**antasy illustration has always put a spin on how we see reality. We connect with these images because they frequently utilise some realistic imagery (in this case, the characters) to make the viewers believe that the event could or might have happened.

This tutorial will show you how to take a concept and bring it to life on the page and create a cohesive fantasy painting. For this lesson to be truly effective, you'll need a Wacom tablet and stylus.

The lessons you'll learn in this tutorial are how to use Photoshop to bring a sketch to a finish that

conveys mood, drama and fantasy. You will learn to convert a pencil sketch to a toned underpainting, and discover how to incorporate colour and give the artwork a painterly touch so that it looks as if it were created in a traditional medium, but also has a sense of realism to make the scene believable. We will break the process down into a series of steps that will help and strengthen your illustration skills as well as your attention to detail.

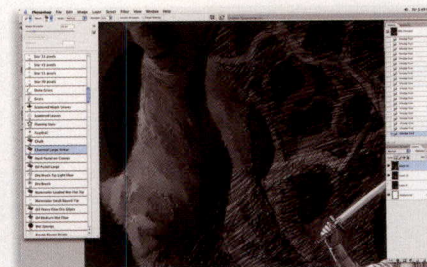
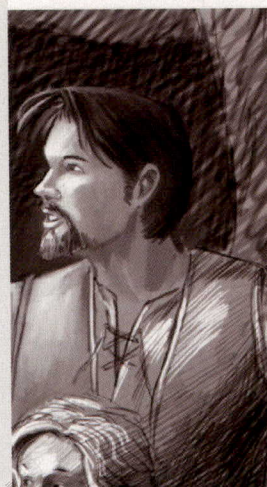
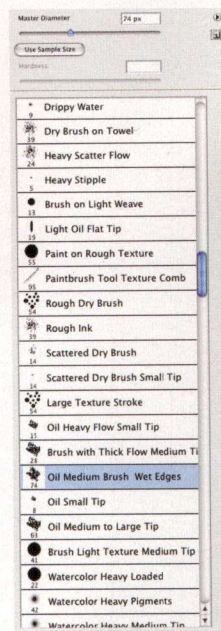
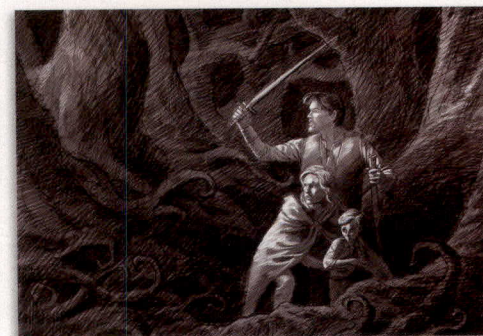
This lesson is ultimately about creating an image that will tell a story, whatever that story may be, and producing a strong illustrated image.

## Brush libraries

In the development of any painting it's important to be familiar with the various brushes you'll utilise and know why you would use those brushes. Many of the brushes used in this tutorial are in the Brush library found in Photoshop that you can append to the list of default brushes already loaded. This variety offers more textures that will benefit your paintings by creating realistic surfaces and atmospheric tones, which help give the effect of distance in two-dimensional space. In this lesson we'll learn to utilise these textures and apply layers of colour on top. Most of the brushes you'll use will be set at 50-75% Opacity.

## 1 Start from a sketch

To start, develop a pencil sketch as a value study. Work out all the contrast and value issues before scanning your image. Doing this before scanning the sketch will save you a lot of time. Having your sketch developed beforehand makes the next steps of the tutorial easier. Start this image off in Grayscale mode.



## 3 Clean up the background

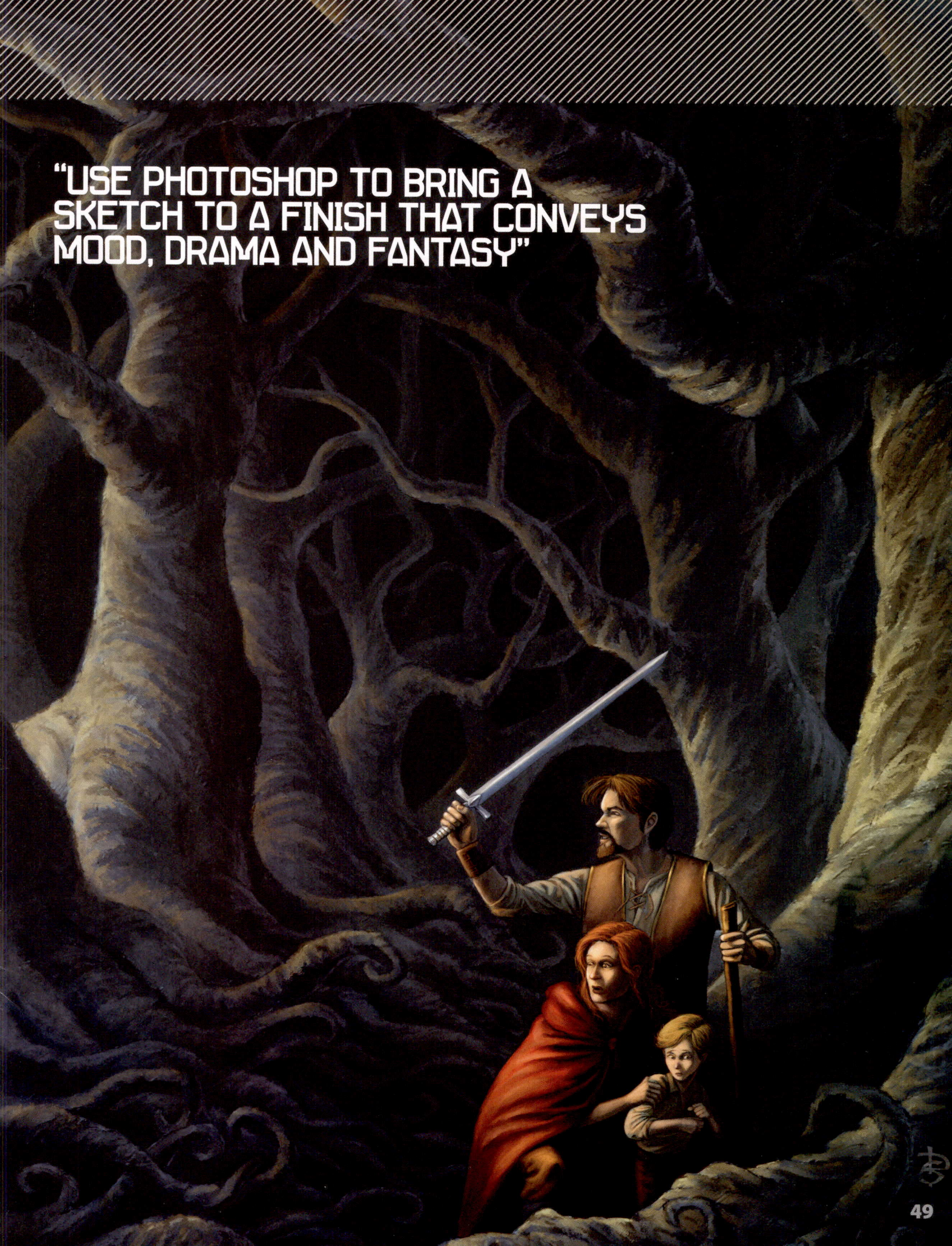
Here we'll translate the pencil work of the background. We'll use the Charcoal Large Smear brush set between 70-90% and sized between 10-20. It gives a painterly texture to trees and other background elements, keeping the areas further from the viewer softer and closer objects more in focus.

## 2 Clean up the figures

In this step we will take the pencil sketch and smooth out all the line work and pencil marks into tones and gradations. This stage calls for you to use the Smudge tool. The brush we will use is found in the Wet Media brushes and is called Oil Medium Brush Wet Edges, with Strength set between 80 and 90% at Size 40. First duplicate your Sketch layer, then use the brush to smooth the pencil line work of the figures into brush strokes.



**"USE PHOTOSHOP TO BRING A  
SKETCH TO A FINISH THAT CONVEYS  
MOOD, DRAMA AND FANTASY"**

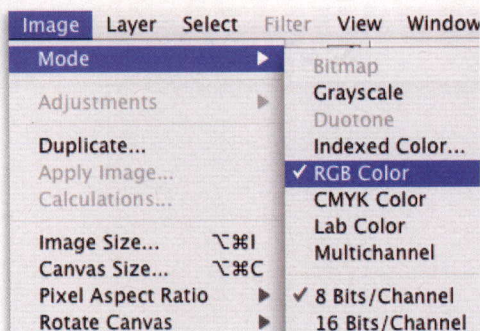




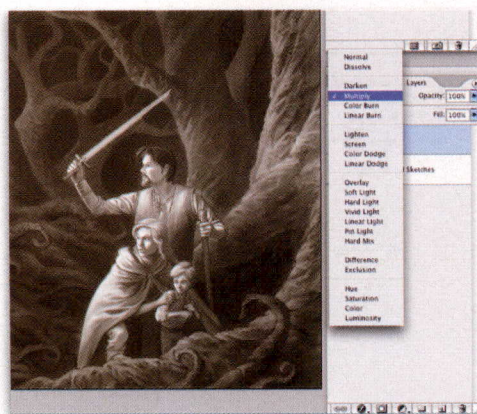


**4 Create foreground textures**  
Objects in the foreground will have more detail than objects in the background. Use the Charcoal Large Smear brush set between 70-90% and sized between 5-20 to create finer details and texture for tree bark. Accent with highlights the raised areas of the form. Move the brush at different angles to mimic the form and texture of the bark.

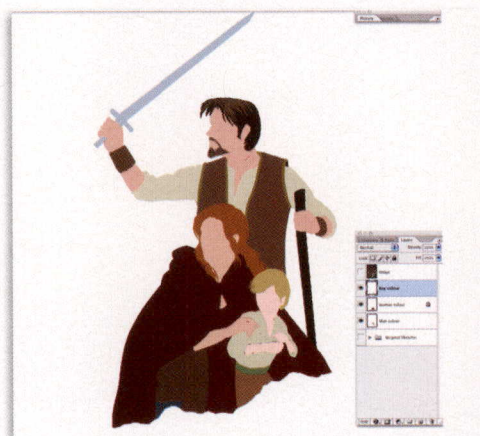
**5 Convert the image to RGB mode**  
In traditional oil painting, all the steps up to step 6 would be considered the underpainting of the illustration. In this step we will convert the image from greyscale into colour via Image>Mode>RGB, so we'll be able to add more colour as we start to paint the image.



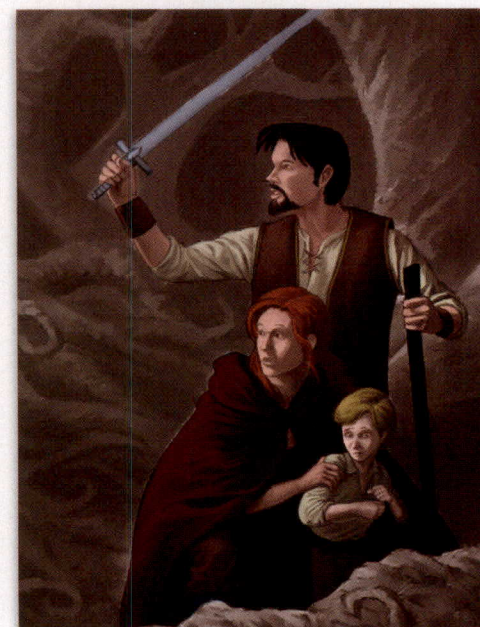
**6 Toning the image**  
In keeping with the idea of creating the underpainting, in this step we tone the image with a sepia colour for all the midtones and shadows, and white for the highlights. To do this go to Image>Adjustments>Gradient Map then pick a sepia brown. This will help unify all the colours in the painting.



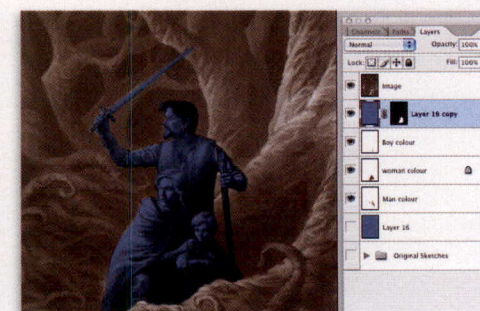
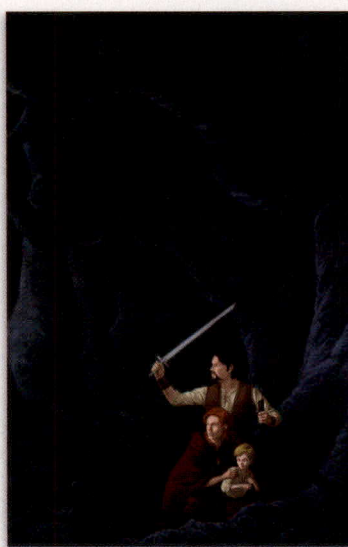
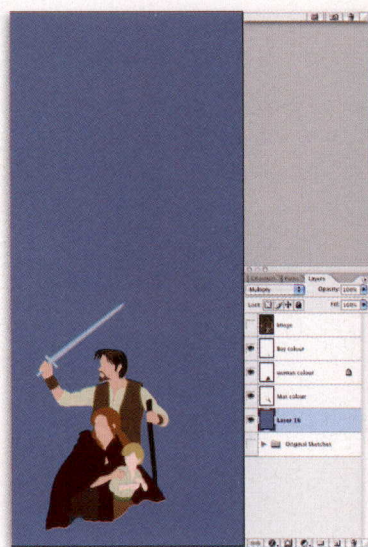
**7 Change to Multiply**  
In this step we need to take your image layer and change the blending mode to Multiply, so the colour you'll add underneath will be affected by the image on top. Now we can create a new layer for each of the characters and the background underneath the main image, and name them to distinguish between layers.



**8 Colour the figures**  
This step requires that we add colour to the figures with a Hard Round brush at 100% Opacity. The character colours should be underneath the image layer. Colour each figure on separate layers to avoid confusion and corrections will be easier.



**9 Add mood to the background**  
The way we will create the mood in this image is by adding colour to the background. The blue will give the impression that this scene is set in a dark dimly lit forest. Select the entire canvas with Ctrl/Cmd+A and create a new layer underneath your figure colours. Fill the new layer with greyish blue that's not too saturated.



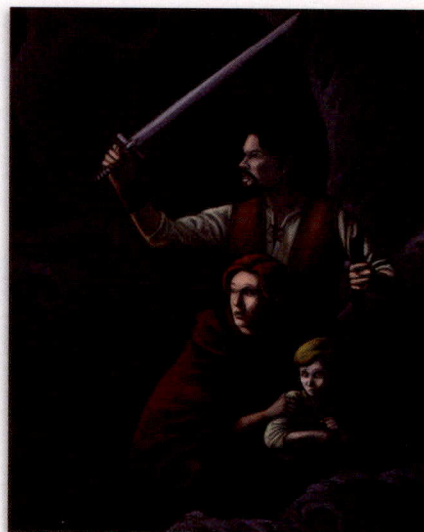
**10 Add mood to the figures**  
We'll now add the darkness to the figures to unify all the shadows in the image. Duplicate the Blue layer created in step 9. Drag the new layer above the figures' colour layers. Select all the layers of the figures' colours and add a layer mask, keeping blue only over the figures. Change the blending mode to Multiply.





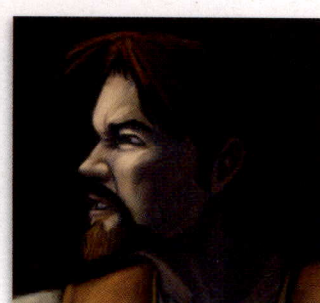
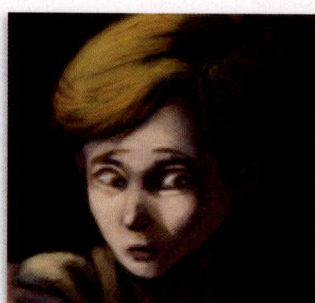
## 11 Pull figures into the light

In this step we start to pull some highlights out of the shadows by erasing away the darks created in step 10. Take your Eraser and choose the Rough Round Bristle brush set at 30-40% Opacity and sized between 20-40. Erase away the blue over the figures where the light source would hit the figures.



## 12 Highlights

We now bring some warm highlights into the trees by painting with a brush. Choose the Rough Round Bristle brush at 10-30% Opacity, sized between 40-60. Create a layer entitled 'Tree Highlights'. This should be above your blue background and under the figures. Paint where the light source would hit the trees. The background lighting should be subtle and not distract the viewer.

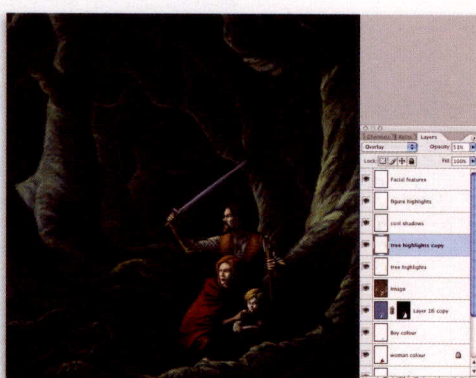
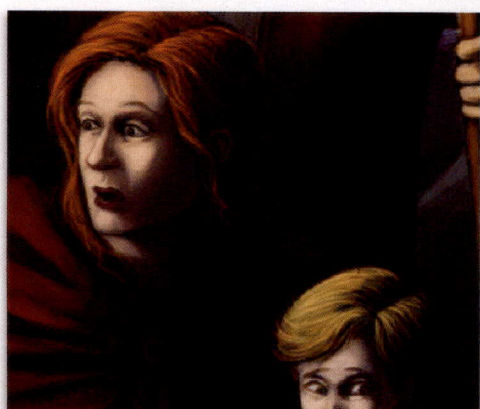


## 13 Highlight the figures

With the Rough Round Bristle brush and the same warm yellow colour, create a new layer and start to brush in warm highlights over the lighter parts of the figures. Put the layer on the top of your Layers palette. Change the blending mode to Hard Light. This will intensify the yellow and will start to unify the highlights throughout the image.

## 14 Facial details

In this step we zoom in on the facial features of the characters. We will use the Rough Round Bristle brush to tighten up the lights and darks, to make the faces more defined and realistic. Create a new layer above the highlights on the figures. Add some warm tones to the features such as the nose and ears.



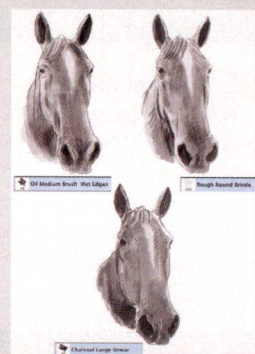
## 15 Add hair details

On the same layer, with a small Airbrush, accent strands of hair on the characters' heads. These are fine details that will add more believability. Scale the Airbrush down to 5 points to get super-thin lines. Brush single hairs in over the hair. Don't make the lines too similar in size and direction. Hair isn't always perfect.

## 16 Add cool light to shadows

With the Rough Round Bristle brush on a new layer, Opacity at 10-20%, loosely brush in cool blue on the back side of the trees opposite the warmer lit side. This helps round out the form of the tree. Keep in mind the texture of the tree bark. Tree bark is not always perfectly smooth, so make your brush strokes random to mimic tree bark.

## Mimic styles



Too often we see paintings that 'look' like they were created in Photoshop. Hopefully, in this tutorial we will learn to make an image that has a traditional medium feel. We can do this by using texture and bristle brushes to mimic the look of oil paint or acrylics. In order to achieve this look and feel, we need to experiment with and try out different brushes and tools that have various effects on the pixels. On a new file, experiment with the Rough Round Bristle brush, Charcoal Large Smear brush and Oil Medium Wet Edge brush, and note how they are all different. Each brush has a unique feel and look. Also try using the Smudge tool with the same brushes. The more we play with the various brushes and textures in Photoshop, the less the image will look like it was painted in the program!

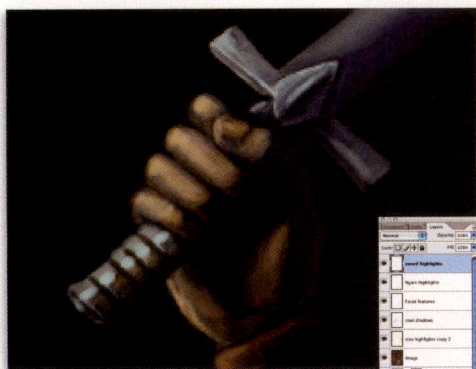
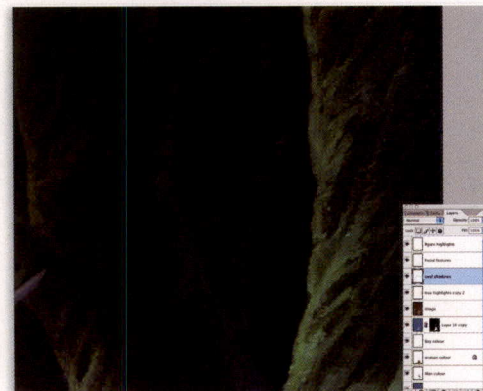


## "PAINTINGS OFTEN 'LOOK' LIKE THEY WERE CREATED IN PHOTOSHOP. WE'LL MAKE AN IMAGE WITH A TRADITIONAL MEDIUM FEEL"

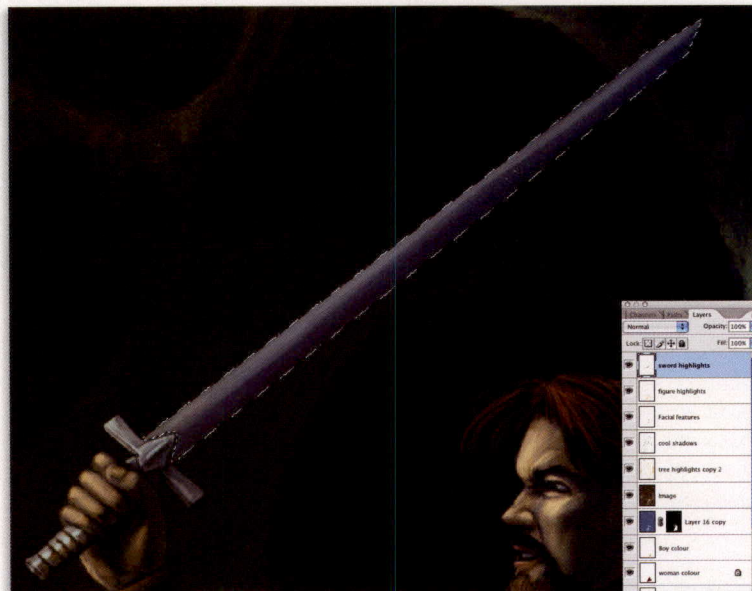
**17 Smudge highlight brush strokes**  
On the Tree Highlights layer, take the Smudge tool with the Charcoal Large Smear brush and brush over all the highlights until all brush strokes look like texture rather than brush strokes. The direction of your brushing should follow the angles of the strokes. The Charcoal Large Smear brush creates nice random textures that work well with the form of the trees.



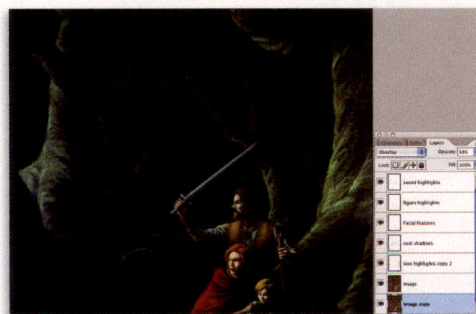
**18 Smudge cool shadows**  
On the Cool Shadows layer, take the Smudge tool with the Charcoal Large Smear brush and brush over all brush strokes as we did in step 17. The direction of your brushing should again follow the angles of the strokes.



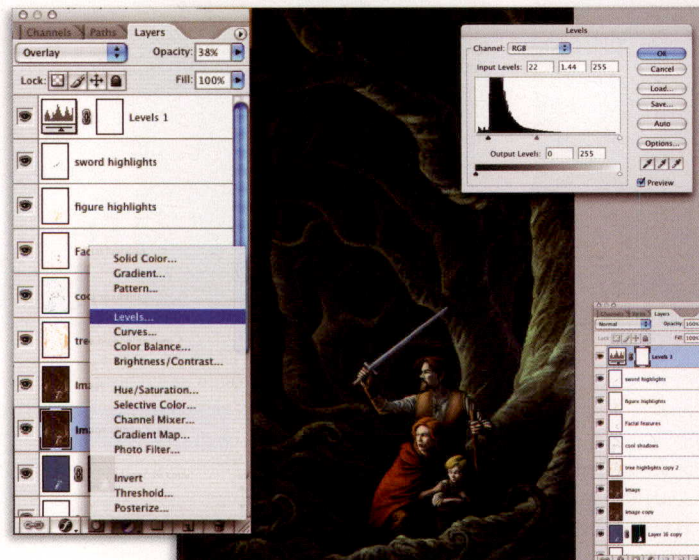
**20 More sword detail**  
In this step we need to sharpen up the blade of the sword. We start with the Polygonal Lasso tool to select the sword. Use the Rough Round Bristle brush to brush in the highlighted edge. Now use the Polygonal Lasso tool to select the middle of the sword.



**19 Sword detail**  
When you add detail to the focal point, it makes the viewer's eye see exactly what you want them to see. In this step, on a new layer we'll add highlights and details to the man's sword. Using the Rough Round Bristle brush, we'll pick some lighter colours to show where highlights hit the handle of the sword.



**21 Creating more contrast**  
In this step we will create more contrast throughout the whole image. We'll do this by simply duplicating the original image layer. Drag the new duplicated layer underneath the original and change the layer mode to Overlay. Now lower the Opacity to a successful percentage. This will push the darks and the lights just enough.

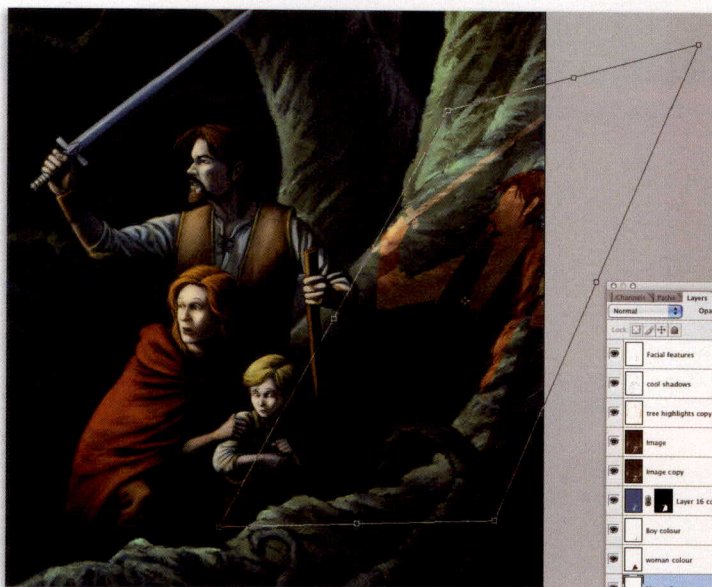


**22 Adjust levels**  
Adjusting the levels usually comes at the end of the painting, when you brighten the highlights and midtones or darken the darks. It's good to develop the painting and all its elements in the process. Go to the bottom of your Layers palette and choose Levels from the adjustment layer options. Move the sliders until you reach a good balance of lights and darks.



## 23 Add a figure shadow

To add a cast shadow of the main male figure on the tree behind him, create a duplicate layer of the man's colour layer. Transform the selection to fit the angle needed. Double-click on the layer and change the Layer Style to a Color Overlay and choose a dark tone of the background. Now use the Gaussian Blur filter to soften the shadow.



## 24 Add more shadow

We now need to add more shadow to the foreground to help distinguish it from the receding space behind the figures. We'll do this by adding a bit of darker colour to the underbelly of the roots with the Rough Round Bristle brush on a new layer.

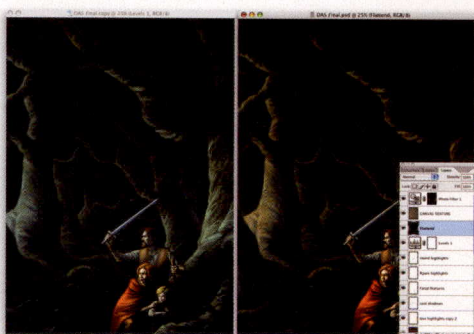
## 26 Add texture

In this step we continue to make the painting feel more like a traditional painting by adding a canvas texture on top of the layers. For this image, a gessoed canvas was photographed. Open the file and drag it on top of the illustration file. Place the canvas texture underneath the Photo Filter adjustment layer and change the blending mode to Soft Light.



## 25 Unify the highlights

This step gives the highlights a colour other than white. This will create more moods in the piece. Select the Figure Highlights layer and the Tree Highlights. When you have them selected, create a new adjustment layer and choose Photo Filter. There are warming filters here that will give the effect of warm light.

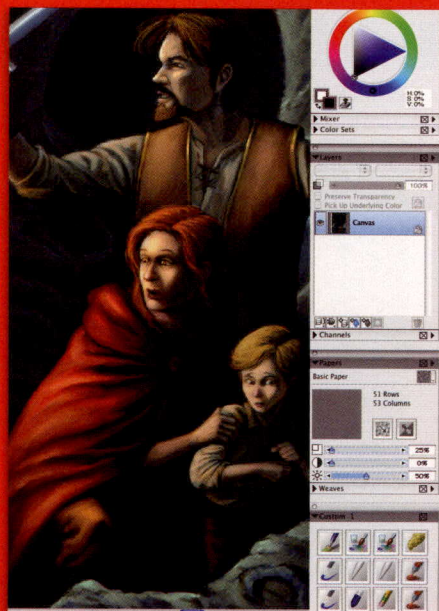


## 27 Pop the highlights

Pop highlights to reinforce the focal point. Go Image>Duplicate. On the copy, hide the Canvas Texture and Photo Filter layers and Merge Visible. With the Dodge tool, highlight areas of faces, sword, sheath, clothing. Drag the flattened image on the original layered file. It should be under Canvas Texture and Photo Filter. Be sure to save!

## Finish in Corel Painter

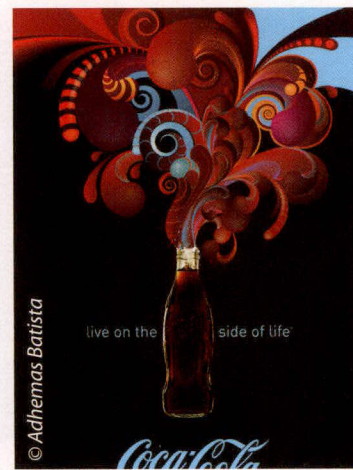
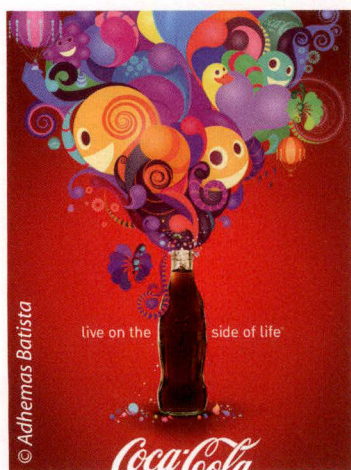
With the copy that you created of the original, save the file as 'Final Copy' in the same folder as your original. Open this in Corel Painter. In Painter, the Digital Watercolour brush is used to enhance the colours of the figures. A warm orange colour is washed over the figures and then some of the colour underneath is pulled to create more contrast in highlights. The Digital Watercolour is then dried and a Smearly Wet Sponge brush is used to give a dry-brushed look to the woman's cape. Painter is a great program to use to give a painting a natural and traditional feel. The brushes are made to mimic the real quality of paint and/or any medium that is used traditionally. The Sargent brush is also used without any colour, only to add randomness and texture to the trees. After all treatments are done in Corel Painter, close the file and then open it up in Photoshop. Also open the original layered file. When both are open, drag the one that was worked on in Painter onto the original layered file. Again, put the new layer underneath the Photo Filter and Canvas Texture layers.





© Peter Jaworowski

# the art of advertising







*Designing for advertising campaigns can reap great riches, both financial and artistic, but what does it take to work with global brands and household names? Nick Spence finds out*

**PLAYSTATION 3 (ABOVE):**  
Stunning PlayStation 3 images created by Peter Jaworowski for UK advertising campaign 'This Is Living,' the official slogan for PlayStation 3 in Europe

**COCA-COLA (LEFT & FAR LEFT):** Leading artists and designers, including Adhemas Batista, were asked to contribute to the Coca-Cola Remix Art Project. All depicted their own interpretation of 'The Coke Side of Life' philosophy

**OAKLEY (CENTRE LEFT):**  
Part of a set of eight illustrations by Peter Jaworowski, whose work has featured in numerous magazine and online profiles

**F**or a designer the world of advertising can offer great rewards, both financially and creatively. It's a chance to shine in the spotlight, see your work alongside famous names, and be involved with international brands and large-scale campaigns whose heightened visibility should raise your profile significantly. It's also an opportunity to collaborate with advertising agencies, art directors, account managers, marketing departments, photographers, stylists, fashion designers, models and the brands themselves. For anyone used to providing solutions from initial idea to finished design it can also be a challenge, maintaining creative integrity while pleasing corporations with established brand identities and shareholders to keep happy.

As Vault49 ([www.vault49.com](http://www.vault49.com)), Jonathan Kenyon and John Glasgow have built an impressive portfolio

of blue-chip clients since meeting on the Graphic Design degree course at the London College of Printing. Now based in New York, they have worked with dozens of leading companies in little over five years, including Coca-Cola, Pepsi, Nike, Levi's, Microsoft and Greenpeace. Originally known for their editorial work, attracting advertising jobs was essential, due in part to the notoriously low budgets offered by UK publishers, although editorial budgets improve significantly in the US.

"In the early days of Vault49 we treasured editorial briefs because they were one of the few opportunities available to us to get name recognition," explains John Glasgow. "The front cover we created for *Flaunt* magazine in 2003 seems to have been a pivotal point in our career and is referenced by many of our clients as the first time they became aware of our work."





## Case Study Creative Q&A **Bleed**

From a base in Oslo, Norway, graphic design agency Bleed ([www.bleed.no](http://www.bleed.no)) has built an impressive international clientele. Creative director and partner Kjetil Wold explains the ins and outs.

**Q** When you are working with clients like Pepsi, do you have to compromise your ideas to fit their global vision?

**A** Clients like Pepsi allow us to challenge them within the set vision of the brand. I think that great ideas are often brought to life when you manage to challenge the brief and work with creativity within the borders. We don't do a lot of compromising; if we believe in a solution we stick to it and work more on discussing why we believe in it rather than just pushing out new ideas all the time. Pepsi has shown us a lot of respect for our creative competence and that's how we can develop unique solutions that strengthen the brand and solutions.

**Q** Who do you generally deal with and can it be a long process to get approval?

**A** We generally deal with the marketing manager and category manager, first on local markets then internationally. Once the overall concept is approved, we are more or less free to develop our ideas. It can take some time in the beginning of the approval process, but once it's blessed it moves ahead fast, and it often has to in order to meet the deadlines.

**Q** Does the client provide all the elements, logos and copy that you have to incorporate?

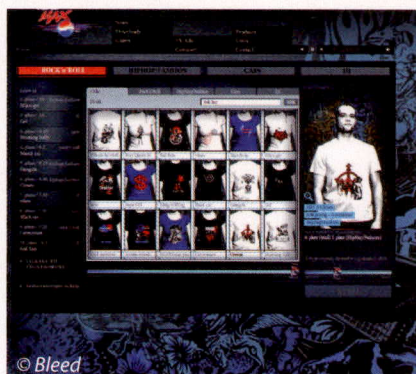
**A** The client provides Bleed with the necessities, but often Bleed develops most of the graphics needed for the campaigns.

**Q** Do you generally provide all the advertising strands, product branding, point of sale, websites, and so on, to a client like Pepsi?

**A** It depends on the job, but often Bleed sets the concept, develops the style, and sets up the websites for Pepsi. The different elements are through a developed tool kit folder sent and incorporated by other agencies on retail, events and advertising.

**Q** And finally, with a client so high profile how does it feel seeing the finished product?

**A** Seeing the end result is always the highlight of any project. Being satisfied with it and knowing that people are being affected by your decisions is a great bonus.

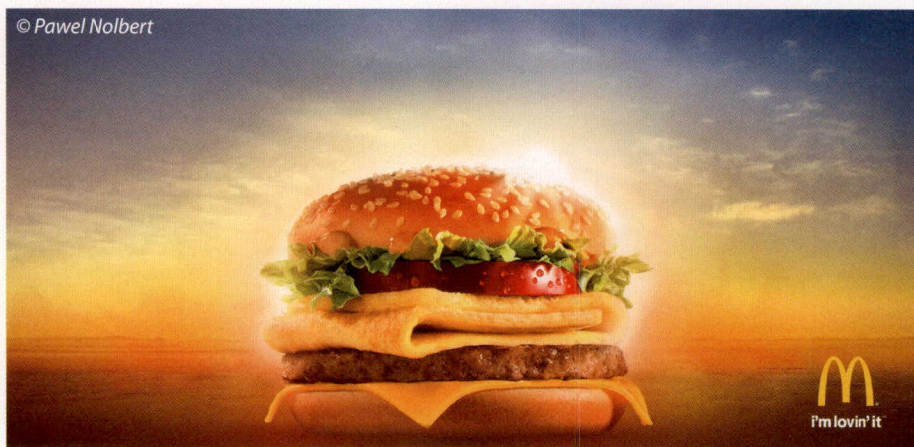


© Bleed

**"ORGANISE YOUR PORTFOLIO WITH THE WORK YOU WANT TO ATTRACT, AND DON'T SHOW THINGS THAT YOU DON'T WANT TO DO AGAIN"**

Adhemas Batista

© Pawel Nolbert



**MCDONALD'S (ABOVE):** A series of downloaded wallpapers produced by Pawel Nolbert, commissioned by worldwide advertising agency DDB and Endorfine

© Bleed



Today the pair have learnt to view editorial briefs as free advertising, a magazine's readership more important than financial gain, so can be picky about which briefs they select and the magazines they are associated with. While editorial briefs can still offer creative freedom and job satisfaction, advertising jobs vary. "Advertising briefs are a mixed bag of goodies and grief, but they're definitely the most appealing in terms of budgets and exposure," says Glasgow. "It is our successful advertising work, which pays for us to experiment and take time away from commercial briefs, so we greatly value the material benefits of such jobs. It's important to take the money they bring and invest it back into ourselves and our studio."

## Creativity and compromise

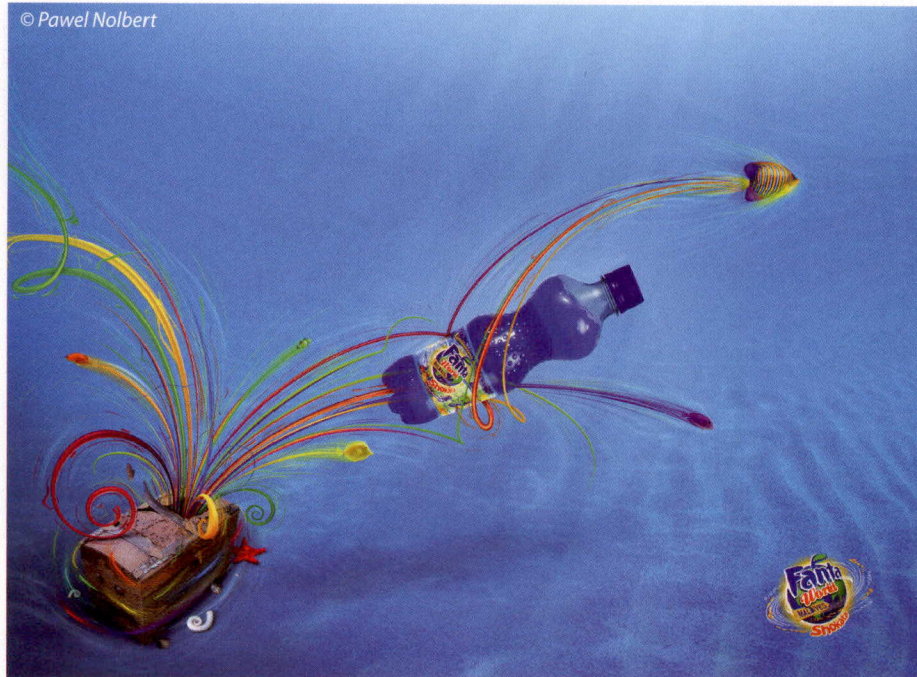
Working for major brands can add major headaches as decisions rest not with one individual, as with editorial jobs, but many. "On the one hand we have projects such as our Samsung work for Leo Burnett, where the client affords us a large amount of creative freedom and places enormous confidence in the abilities of their artists," insists Glasgow. "On the other hand, the large teams of art directors who are often behind every minute decision involved with advertising briefs can provide a stifling environment where the product created is one of compromise rather than creativity."

Creative freedom always has the potential to be hampered by whoever holds the purse strings, but this is often no different in a small company than it is in the largest of multinationals, explains Glasgow: "When a sole proprietor is writing us a cheque for £5,000 of his own money, he cares just as much about





© Pawel Nolbert



ensuring we communicate his message, as do the creatives and account handlers on multi-million dollar agency accounts." With so much financially at stake it can also be best to avoid politics when so many want their say. "The larger the company and the more money involved can mean there's a lot more people to please," warns Glasgow. "The best agency art directors shield the designers from internal and client politics and form a close team with their creatives, rather than exchanging power-plays."

## Know the jargon

Making the step from small editorial jobs to large advertising campaigns requires both self-belief and the ability to at least look like you know what you are doing. For those trying to get a foot through a potentially lucrative door, dealing with big budgets and bigger advertising agencies can seem daunting. "When we built Vault49 we had no idea how to handle discourse with international brands and large ad agencies," remembers Glasgow. "Many of their meetings would involve them seeming like the strong, silent types when presented with a series of advertising jargon, acronyms and technical requests. The reality is we would leave the meeting and be

**FANTA (ABOVE):** As Hello Color, Pawel Nolbert produced this wallpaper design for drinks brand Fanta, commissioned by creative studio Ars Thanea

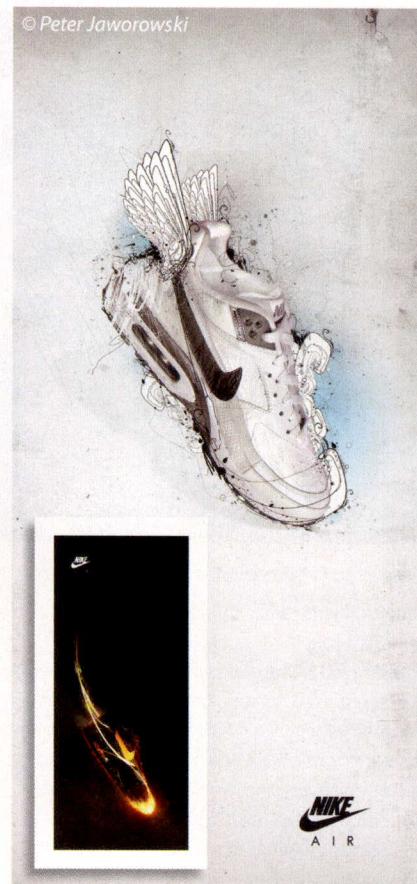
**NIKE AIR (RIGHT):** Set of billboard illustrations for a Nike Air Lab exhibition in Warsaw, Poland, designed by Peter Jaworowski, who has also produced a series of Nike press ads

straight on the phone to fellow students, teachers and a few professionals we knew, asking them questions such as: 'What is a purchase order?' and 'What the hell is a Chromalin and how can we provide one?'"

Quick to learn, the team at Vault49 made sure they were never caught out twice by the same question and learnt on the job as advertising commissions came in, researching accordingly. Even now they are not too big to admit they frequently need to do their homework. "There are many occasions even now where we commit ourselves to requests, then take a crash-course in building the knowledge-base we need to fulfil those requests. We're thirsty for new challenges as much as anything else."

New challenges help build new skills and attract new clients and opportunities. The nature of advertising means your work is potentially seen by millions everywhere, from magazines, billboards and

© Peter Jaworowski



high street stores to website banners and mobile devices. Hello Color's ([www.hellocolor.com](http://www.hellocolor.com)) Polish-based designer and illustrator Pawel Nolbert has risen to the challenge, creating striking work for clients such as Citroën, Nike, Coca-Cola and McDonald's. Seeing such work finished and displayed for all to see is a rewarding experience. "It's always nice to see that your work is exposed to a high number of people that see it every day on a billboard, on the street or in the subway and it's even more exciting to know what feelings the advertisement brings out in people," enthuses Nolbert. "I usually have a lot of positive feedback on my work made for extensive advertising campaigns for big clients and it keeps me motivated to do more of that kind of work and to do it the best I can."

As a freelancer Nolbert will generally deal with the advertising agency or creative agency who have commissioned him rather than the clients themselves, the agency acting as bridge between the two. The client will normally provide copy, logos and any elements, pack shots for example, needed to be included in the ad. "That makes the whole process much easier, to have the photos shot especially for the campaign, otherwise I use stock photos and that usually involves a lot of retouching and post work to make it look as it is meant to be."

**"I TRY TO DO MY WORK WELL AND HAVE MY WEBSITE FILLED WITH PROJECTS THAT CATCH THE EYES OF THE 'INDUSTRY'"**

Pawel Nolbert, Hello Color





Although little direct contact can mean lack of clear communication, this is rarely unique to major advertising jobs. "Every client has some higher or lower expectations as to how the final artwork will look in the end. Whether it is a small web illustration or a huge billboard, it's not always easy to get the point right, especially in advertising, where there is a strong emphasis on a creative idea. Sometimes it takes a lot of different approaches to redraw that perfect shape that the client or the creatives from the agency drew in their minds," says Nolbert.

## Attracting clients

The growth of the internet has helped blur the boundaries between design studios collaborating on briefs and individuals such as Nolbert working mostly on their own. While it's clear both can compete to attract those potentially lucrative advertising jobs, individuals need to work hard to promote their skills. "I just try to do my work well and to have my website up to date, filled with cool projects that catch the eyes of the industry," explains Nolbert. "I focus on being shown on a lot of design portals and blogs and other design-related websites, as that's where the clients know me from."

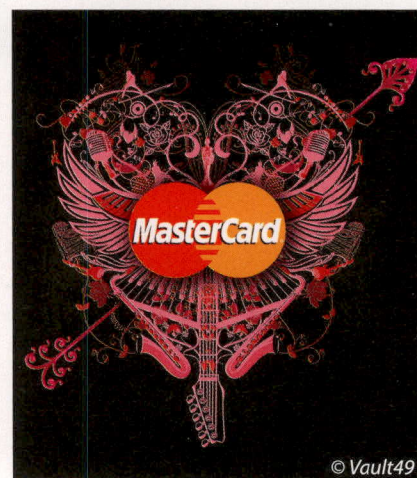
Also based in Poland, Peter Jaworowski, professionally known as The Hejz ([www.hejz.com](http://www.hejz.com)), is another who has embraced the internet to catch the attention of international corporations such as Nokia, Nike, Coca-Cola, Intel and Samsung. "When you

**MASTERCARD (RIGHT):** Vault49's ad for MasterCard, just one of the many blue-chip companies the duo have worked for. Founded in May 2002, Vault49's impressive portfolio spans typography, photography, illustration and art direction

produce quality projects and post them around the web on different design portals and online galleries, you can attract interest from advertising agencies. Starting off can be difficult, but success breeds success," insists Jaworowski. "When other companies see what you are capable of they will be more likely to hire you."

Showcasing only your best work along with a willingness to collaborate and work under duress can also reap rewards. "Brands really care about their product as well as advertising presence. They need to feel that you will help them attract more clients with your work. That's why you need a well-crafted portfolio, but you also need to have skills to collaborate with a team or work under pressure."

Jaworowski's own endeavours to promote his work are helped by London-based agent Début Art, who also helps to promote the work of Vault49. "Having some really good representation and help from my agent is great, and generally most of the projects I do are international," explains Jaworowski. Although that can mean never seeing the work as it was intended to be seen. "The main problem with my work is that most of my projects are going everywhere else in the world except Poland. It's really hard to see some of the stuff



myself or even ask someone in a different country to take a photo, although that wouldn't be the same. A friend did tell me he saw my work for Oakley all over a shop near Disneyland. It was very uplifting to know that one of my friends recognised it with a smile on their face."

For someone used to supplying art for editorials, working to scale to produce images for advertising billboards, posters and in-store graphics can be a new challenge. Vector images can be easily scaled, but pixels deteriorate once enlarged. "It's impossible to make a billboard campaign in full size and 300dpi resolution, those files would be way too big," suggests Jaworowski. "So basically you have to make an image to the scale of 1:10 and decrease the dpi to as low as 72-100 sometimes. You look at billboards normally from some distance, so they don't have to be razor sharp as they do when you are looking at them very closely."

**"ADVERTISING BRIEFS ARE A MIXED BAG OF GOODIES AND GRIEF, BUT THEY'RE DEFINITELY THE MOST APPEALING IN TERMS OF EXPOSURE"**

John Glasgow, Vault49





© Adhemas Batista



**KISS FM (LEFT):** From his home in Los Angeles, California, Adhemas Batista created packaging designs for London-based dance music radio station Kiss FM, including this 'Kiss Does Funky House' compilation

**ICE CREAM (BELOW):** Born in São Paulo, Brazil, Adhemas Batista is an art director, designer and illustrator based in Los Angeles, California, where he attracts an international client base from around the world

Working for advertising clients also requires you to sometimes reinforce often subtle messages and adapt designs for different brands and models to suit diverse markets both globally and across social groups and generations. "Some advertisements for Nokia mobiles that are dedicated to businessmen have to be conservative, whereas other ads and illustrations for phones aimed at young people can have more flow." The amount of lush decorative illustration Jaworowski adds to an image can also be determined by the size and demands of the client. "Of course, the bigger the client the more you need to be careful with what you add to the image. You need to have in mind that each company has its own brand book that you have to obey. You need to see a little with the eyes of the client. They will usually want a really nice illustration but at the same time they don't want to cover or overcrowd their product."

## Target your audience

Born in São Paulo, Brazil, art director, designer and illustrator Adhemas Batista ([www.adhemas.com](http://www.adhemas.com)) has worked with some of the most creative advertising agencies and large companies worldwide. Now based in Los Angeles, clients include Toyota, Absolut Vodka, Coca-Cola, Symantec and Microsoft. For Batista the most evident difference between editorial and advertising work is the timeline: "Usually advertising work offers a little bit more time to get things done, and does have a bigger budget." Attracting clients from far-flung places including Berlin, London, Oslo, New York and Paris was triggered initially by some crucial exposure a few years ago. "I got some exposure for my work in 2005, and since then I've received periodic emails from clients around the globe."

Fortunately, so far Batista has had more or less free creative rein despite the size and status of many of his clients. A distinct marketable style, along with a strong



© Adhemas Batista

vibrant online portfolio and the ability to network and promote new work on creative websites and blogs, has helped him attract international clients. "The secret is to keep your name out there and in people's minds," insists Batista. "The most important thing is to reach the right people. The buyers of your work, the creative managers and the creative directors, need to know you exist."

Another key to success, suggests Batista, is to showcase the kind of work you wish to attract, targeting potential advertising clients with work that might fit their vision: "Organise your portfolio with the work you want to attract, and don't show things that you don't want to do again. If you sell coffee and people know that you sell coffee, those interested in coffee will come to get coffee, but if you no longer like to make coffee, try to show only your teas, and people who like tea will come."

Ultimately, working with cutting-edge designers may add much needed credibility, especially to tired brands, but the fundamentals of advertising remain paramount. Maintaining a strong, clear message while being creative can be tricky, requiring many skills to combine the two, but the best designers achieve this to strengthen both the brand and their own standing.

## Case Study Creative Q & A Brand Nu

As Brand Nu ([www.brandnu.co.uk](http://www.brandnu.co.uk)), illustrator and graphic designer Radim Malinic continues to attract a range of clients, including working for advertising agency VCCP on O2's campaign 'Segmentation'.

**Q Who approached who and was the job very much a collaborative project?**

**A** I was approached by VCCP via my agent Jelly ([www.jellylondon.com](http://www.jellylondon.com)). It was looking for someone with my type of illustration style and managed to find me. From the beginning I was quite surprised how much of a say I could have; the art director was interested in all the ideas that I brought to the table.

**Q And specifically what role did VCCP play?**

**A** O2 is one of its main accounts and VCCP usually come up with a number of creative routes before any campaign gets the green light.

**Q Did you have more or less the same creative freedom working with others?**

**A** It was kind of unusual to have a lot of people running around me and working on elements that I would normally do myself. I had freedom to art direct the shoots, when models and props were shot for compositions to get what I felt would work the best. To be honest I had more creative freedom than I would expect on a job of this scale.

**Q You've described the O2 illustrations as being a real eye-opener, how so?**

**A** Most of the projects I've done involved me doing a lot of work and making decisions myself. It was great for the overall control and freedom. This time I had an art director, project managers, retouchers and artworkers at my disposal so I could concentrate on what I do best. I enjoyed it a lot.

**Q Finally, what advice would you give to others hoping to attract similar big name clients?**

**A** If you consistently put out quality work, keep your portfolio up-to-date, believe in what you do, the big guns will come and find you. Lastly, your work needs to be compatible with the world of advertising. If you're doing mad abstract 3D stuff, don't expect Muller Light to knock on your door.



© Radim Malinic



# Master photo filters

*With the introduction of increasingly realistic digital filters, photographers are fast discovering the benefits of ditching the glass variety in favour of a more flexible option. Inject some atmosphere, warm up a dull day or plunge your subject underwater using the Photo Filter feature in Photoshop*

**T**raditionally, many photographers use a range of filters, either of the screw-in glass variety or the plastic rectangular filter-plus-holder combo. These filters fit onto the end of your lens and can produce a huge range of effects, from introducing gradients (Neutral Density Graduated filters) and stopping down your exposure (Neutral Density filters) to saturating colours and cutting down reflections on water and glass (Circular Polarisers, for example). There are filters that soften your image, for a flattering, 'glowing' effect, filters that create a starburst effect and coloured filters that are great for shooting high-contrast black-and-white photos... the list goes on.

## The alternative

Photoshop's latest software releases offer an attractive option that can help photographers and digital artists simulate the effects generated by some of the tangible filters on the market with the Photo Filter feature.

Although it's not enough to make us want to ditch our much-loved set of filters, the Photo Filter feature does bear some relation to the way in which physical filters are used to modify the properties of the image recorded by the photographer.

Accessed via the Image>Adjustments menu or by selecting Layer>New Adjustment Layer>Photo Filter, the Photo Filter option offers you the choice of selecting a filter type and colour, then adjusting the

density of the filter to produce the final effect. This is a crude method of adjusting the colour balance of your photograph, but it's a useful means of learning about the effect of using filters in your photography. While the dialog does look incredibly simple, there are ways of adjusting it to meet your needs.

## Get creative

Conventionally, tangible filters were of great importance in film photography, in order to correct for colour casts caused by the varying colour temperatures of different light sources. With the invention of digital photography, this is no longer necessary, as colour casts can be corrected for in-camera, using your camera's white balance presets, or they can be removed digitally post-shoot if necessary.

Photoshop's Photo Filter options represent a method of not only quickly removing colour casts, but intentionally introducing them to create a particular effect.



**HOT AND COLD:** Using filters can change the 'temperature' of an image. On the left a warming filter has been applied and on the right a cooling filter

When creating a digital masterpiece, you often have an image in your mind that you want to create. Say you want to generate a moody portrait of a brooding artist, but your image straight out of the camera was shot under tungsten lighting and it looks far too warm and optimistic. Simply add a Photo Filter adjustment layer. Click Layer>New Adjustment Layer>Photo Filter, then in the dialog box, select a Cooling Filter and experiment with the Density slider until you've introduced enough blue into your shot to emulate the atmosphere you had in mind to begin with.

For more surreal effects, experiment with the other colours available, adding red, green or emerald casts to your images. For

digital artists it's not always about realism, and you can use this over photomanipulation projects to give atmosphere and effect.

## Using Lab values

For greater control over the final look of your image, you can create your own photo filters using Lab values in Photoshop. Open an image with a colour cast that you want to correct and click Image>Mode>Lab Color. Select the Eyedropper tool, hold down Shift and click on an area where there should be a neutral tone. Note the a and b values down, then add a new Photo Filter adjustment layer. Use the Color Picker to select the point you clicked on before, displaying the Lab values for that

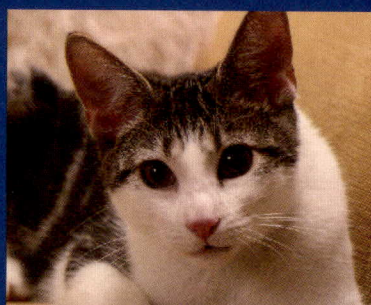
### OUR EXPERT Josie Reavely

Josie's passion for photography was sparked during a month-long trek across Ecuador. She went on to complete a BA (Hons) Media and Communication degree, specialising in photography as her practical skill and has since written for several technical magazines, including *Digital Photographer*, *Digital Camera Buyer*, *Computing Made Easy*, *Advanced Photoshop*, *Photoshop Creative* and *iCreate*.

## Colour temperature

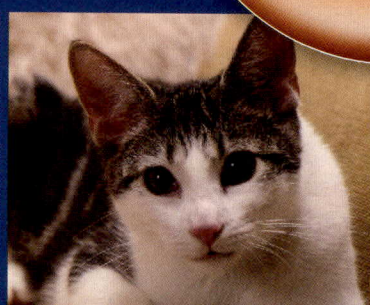
Colour temperature refers to the standard that measures the colour and quality of a light source. Expressed in degrees Kelvin, a colour temperature scale reveals the 'temperature' of the light being produced: lower values (eg, 1,800K – a candle) denote a warmer, more yellow light source, while higher values (eg, 7,500K – outdoor shade) denote cooler or bluer light.





### LAB CORRECTION METHOD

**BEFORE:** A little too warm. Set image mode to Lab, hold down Shift and use the Eyedropper tool to select where there should be neutral colour



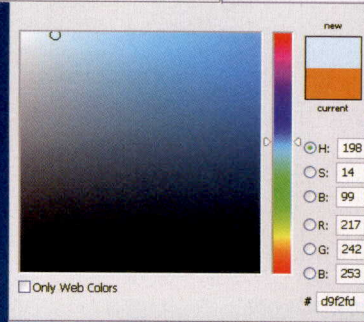
### LAB CORRECTION METHOD

**AFTER:** When you have applied the Photo Filter, adjust the Density slider to achieve the desired result



**COLOUR CORRECTED:** The Photo Filter has been applied as an adjustment layer to cool down the tones present

**CALIBRATION:** It is important to ensure that your monitor is fully calibrated in order for you to be able to see the subtle tones of an image before you adjust it



## Calibrate your monitor

When working with images, it's essential to calibrate your monitor in order to ensure you're looking at an accurate representation of your final image. If you're working on a monitor that hasn't been calibrated, then any colour corrections you make are unlikely to be accurate. Use Adobe Gamma as a starting point, but it's advisable to invest in a specialised calibrator like the DataColor Spyder 3 Elite to optimise results.

colour. Invert the a and b values, adding a minus in front of a positive value and vice versa, before clicking OK. Increase the Density in the Photo Filter dialog box until your colour cast is neutralised. If the effect needs to be intensified, simply duplicate your adjustment layer and adjust the Density slider until you achieve the desired result.

### Third-party digital filters

Photoshop's Photo Filters offer enough options to get you started, but there's a whole host of third-party plug-ins out there that can increase the creative possibilities even further.

Tiffen – one of the leading manufacturers in optical photographic filters – has a set of

digital filters available, called Dfx. Available from [www.tiffen.com](http://www.tiffen.com), Dfx offers a range of filters that expand the capabilities offered by Photoshop's Photo Filters. The digital filters included in the Dfx software simulate the effects of optical glass filters, matching the Kodak Wratten industry standard, making Dfx not only a versatile creative tool, but a learning resource too.

If you're feeling particularly adventurous, have a go at creating your own 'filters' in Photoshop. To simulate the effect of a Neutral Density Graduated filter (ND Grad), enhancing the sky for example, simply add a gradient to your image. Add a new adjustment layer to your image, and set your Foreground

Color to black, leaving your Background Color white. Next, select the Gradient tool, picking the Linear Gradient setting from the toolbar. Set the Foreground to Transparent and drag the Gradient tool from the top of the sky in your image to the horizon. Finally, experiment with the Opacity slider until you're happy with the final effect.

Learning how to use filters effectively can make a huge difference to your photography, so it's worth experimenting with them. Next time a colour shift is called for in your photos, use the Photo Filters in Photoshop to take control of the look and feel of your images, and create the photograph you originally had in mind.

## Layers

When making any changes to your original image, it's wise to work on a duplicate layer, by clicking Layer>Duplicate Layer. A quicker way is just to drag the layer thumbnail to the 'Create a new layer' icon at the bottom of the Layers palette to create a duplicate.

Working on a copy means that you have greater control over the final result of your adjustments, with the ability to adjust the opacity and blending mode of the layer with the filter effect applied in the Layers palette. If you don't like the result, you can simply delete that layer, and revert back to your original image.



# Calculations

**This lesser-known Photoshop command allows users quick and easy masking and selection utilities, as well as chromatic creation capacity. Explore this all-inclusive option and its powerful creative potential**

**A**dobe Photoshop has an array of commands that present a multiple option capacity, and the Calculations command is one of the most useful when considering digital creative application. Of course, it has been overlooked at times due to the advancements made throughout the CS series, with some of you perhaps never even activating it at all, so we'll be educating you on its powerful potential.

Fundamentally, the Calculations command enables you to blend two individual channels. This can be done from more than one source image and the results can be applied from several specific options with various outcomes. Each combination applies a different effect to your active image and is allied by its relation to and interaction with the Photoshop channels. Each blending can create diverse outcomes and be put to a specific creative use.

## OUR EXPERT Adam Smith

Employing the use of Photoshop since version 6, senior staff writer Adam Smith has seen his fair share of advancements. But Photoshop doesn't forget its old friends and is littered with commands that, although not so apparent, are nevertheless fundamental in contemporary creative practice.

## Masks included

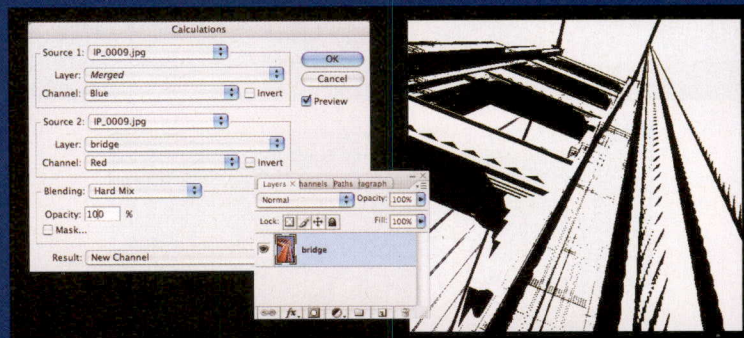
These options allow you to apply blending through a mask by simply activating the Mask option and opening related options. Here, you can choose any Alpha channel to use as the mask. The mask can be based upon active selections or chosen layer boundaries. Selecting Invert will reverse the masked and unmasked areas of the channel.

This Image command excels in its ability to apply such manifold functions in its all-inclusive options dialog box. Start by activating the relevant dialog box by simply selecting Image>Calculations.

## Monochrome magic

For those of you without CS3 and its Black & White Image>Adjustment options, then the Calculations command can be significant in producing monochrome imagery, being just as efficient as using the Saturate and Adjustment options. Calculations provides you with two sets of Source option sets where you can designate an image, layers and

**POWERFUL CHROMATIC CAPABILITY:** Calculations can be used as a highly sophisticated chromatic creation device, which is fantastic news for users with pre-CS3 software



**BEST BLENDS:** If you're looking to make selections for specific image areas, thus creating editable Alpha layers, then Color Burn, Vivid Light and Hard Mix create defined image areas

channels. When used to create competent monochrome, it's unlikely to set your Source 1 and Source 2 to anything other than Merged.

This will make sure you treat the image as a whole, but specifying individual layers from your palette can contribute nice and alternative effects. As expected, the designated mixed channels in each Source menu will determine effect efficiency, altering from image to image. This is due to the variance in image tonality and its relation to the coloured channel, which will map the luminosity of corresponding colour levels. So best effects are either down to intuitive understanding of channel selections or trial and error.

## Active selections

The Calculations dialog box also accommodates blending mode options. These can be utilised to great effect with your altering channel choices to create specific visual effects. With these you can darken, lighten and balance image tone to create detail and exposure within coloured or monochrome imagery.

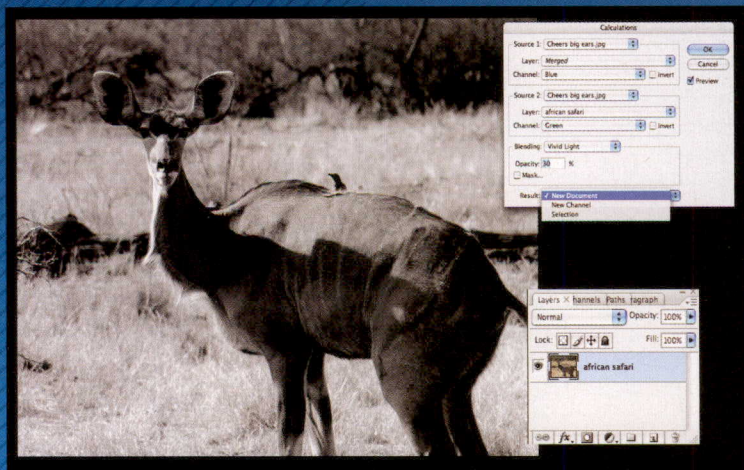
Likewise, the utility of selecting and applying channels and blending can be used to great effect in a masking and active selection capacity, allowing users to affect specific image areas. Again, to get the direct and desired selected area can be down to trial and error, but there are a few key Blending options that will lend themselves to defining areas.

Couple these applications with specific selections from the Result drop-down menu options. Here, you can specify whether to place the blending results in a new document, channel or selection. Deploying the New Channel options will apply your effects in the form of an Alpha channel in your Channels palette. After this, selections can be redefined for isolated accurate image areas.

Choosing the Selection menu option is best when applying live layer masks to active layers in your Layers palette or isolating areas that need treatment and retouching with Brush, Clone and Dodge and Burn toolsets. Obviously, selecting the New Document option lets you produce finalised effects or Copy>Paste layers that can be affected with the Layer palette's blending modes.

## Things you can't do

There are a few factors to consider that can restrict user ability at times. First of all, if you are using more than one source image then the images must have corresponding pixel dimensions. Also, Calculations commands to composite channels are prohibited.







\*\*\*\*\*  
***Images for all***

***4 million stock images  
starting from 7p. Call  
020 881 67284 or visit:***

***[www.fotolia.co.uk](http://www.fotolia.co.uk)***

\*\*\*\*\*

 **fotolia**







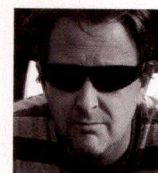


# Create stylish imagery for advertising

*Create a stylish Photoshop illustration that's all the rage*

**I**n the fast-paced world of advertising, brand managers are always looking for new and exciting ways of visual communication. Unless you've been in hibernation for the last year or so, you'll have noticed a growing trend in advertising that merges vibrant, vector-style illustration with product or fashion photography. This subject featured in an article on page 54. Here we revealed how many of today's cutting-edge designers are being sought by the world's leading brands to inject some gusto into their advertising. It can be a tricky task to maintain a strong, clear message while being creative, requiring many skills to combine the two, but the best designers achieve this, strengthening both the brand and their own standing.

In this Masterclass you'll get to grips with Photoshop's lesser-known step-and-repeat function, as well as using the Pen tool to create those illustrative swirls that are so much in vogue. Then you'll see how easy it is to add them to a Custom Shape library and store them for future use. We'll also show you some nifty brushwork techniques that will add brightness and motion to your artwork.



## ON THE DISC

To get you started we've supplied the initial bottle render – many thanks to Robin Wood for allowing us to use his 3D mesh ([www.robinwood.com](http://www.robinwood.com)). There are also some custom shapes, as well as gradients and colour swatches.

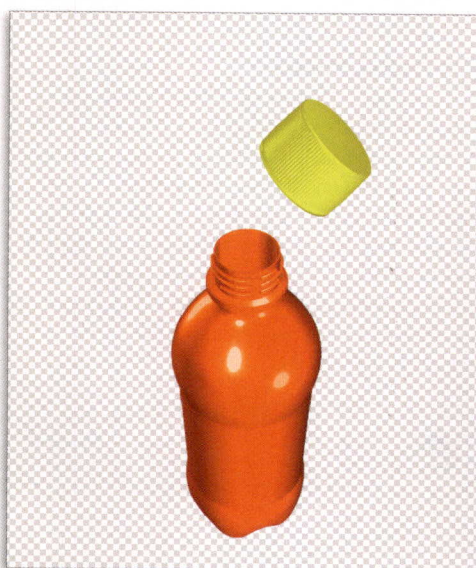
## OUR EXPERT

**Mark Mayers**

An award-winning illustrator and designer based in Cornwall. He'll be sharing his expertise at the The MIDA Expo 08 in Malta with MetalFX seminars and workshops. See more at [www.markmayers.co.uk](http://www.markmayers.co.uk).

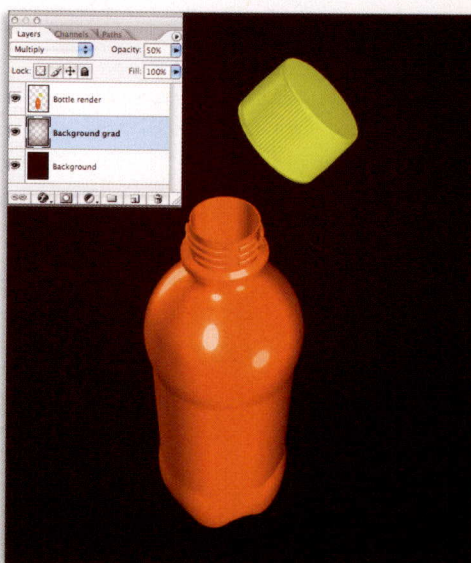
## 1 Proof Colours

Create a new document (21.6 x 30.3cm), set the Resolution to 300dpi and the Color Mode to RGB. As your illustration is destined for print, go to View>Proof Colors (Cmd/Ctrl+Y) – this will prevent any unexpected colour shifts when flattened and converted to CMYK. Open 'Bottle\_render.psd'; drag/drop as a new layer and position as shown.



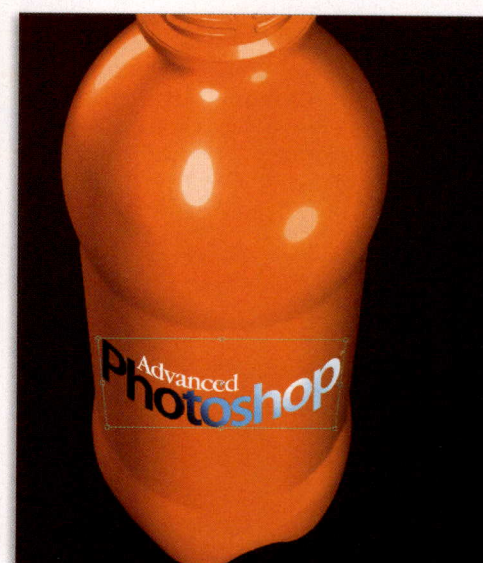
## 2 Add a grad

Open 'Swirl\_swatches.act' from the CD. Fill the background layer with a dark burgundy ('Swatch 1'). Set your Foreground Color to black and create a new layer above the Background. With the Gradient tool, select the Foreground to Transparent and the Reverse option. Now drag a Radial Gradient from the centre. Set the blending mode to Multiply and adjust Opacity to 50%.



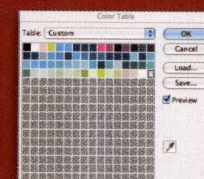
## 3 Wrap the logo

Eliminate the banding on the grad layer by going to Filter>Noise>Add Noise and entering 20%. Open 'AP\_logo.psd' from the CD and drag/drop above the bottle render. Re-size/position just under the upper bulge. Use the Warp tool's Arch preset (Edit>Transform>Warp) and drag down the central anchor point. Now add a touch of perspective (Edit>Transform>Perspective).



## Swatches made simple

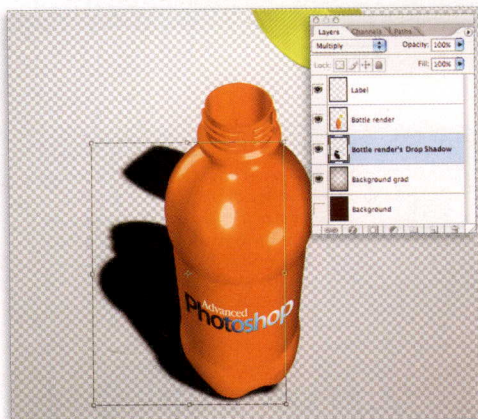
If you spot an image with a colour scheme you like, there's an easy way of converting it into a swatch collection. First, ensure the image is RGB, then go to Mode>Indexed Color; here you can simplify the amount of colours as required. Then go to Image>Mode>Color Table to preview the palette based on the image. Finally, Save the swatch for future use. This is much easier than using the Eyedropper tool to select individual colours and adding them one at a time to the Swatches palette.





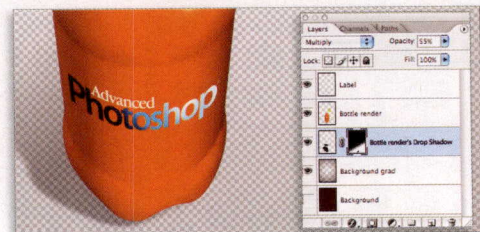
## 4 Cast a shadow

Add a layer style to the bottle – we used a Multiply Drop Shadow (Opacity = 100%, Spread = 12%, Size = 27px). Next, go to Layer>Layer Style>Create Layer – this releases the style into an independent layer. Now, use combinations of Skew and Free Transformations on the shadow until you're happy. We've disabled the visibility of the Background layer here for clarity.



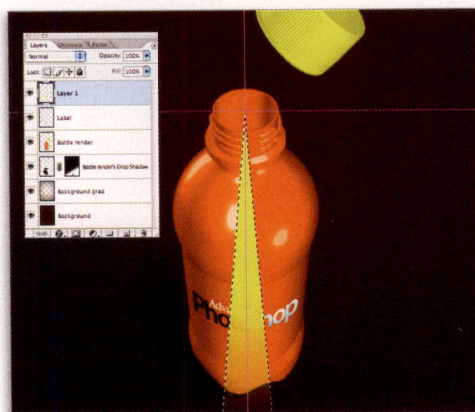
## 5 Shadow mask

We need to add a mask to the bottle's shadow. Add a mask to the shadow layer and, ensuring your Foreground Color is set to black, pull down a Linear Gradient at an Angle of around 45 degrees. Now you need to use a medium, soft-edged brush at 100% Opacity to erase areas around the base of the bottle. Finally, adjust the Opacity to 55%.



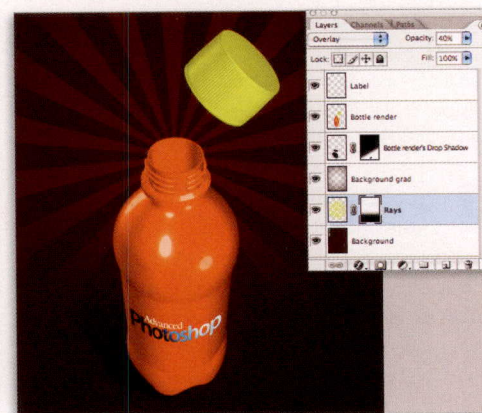
## 6 Shape up

Create a new layer above the label and add central guides. Select the Custom Shape tool and the default triangle shape. Choose Paths in the Options bar with a Width of 2.5cm and Height of 15cm. Click and position the path at the bottom of the canvas. Pick bright yellow as your Foreground Color, make a path-based selection and fill with a Foreground to Transparent Linear Gradient. Copy the layer and turn its visibility off.



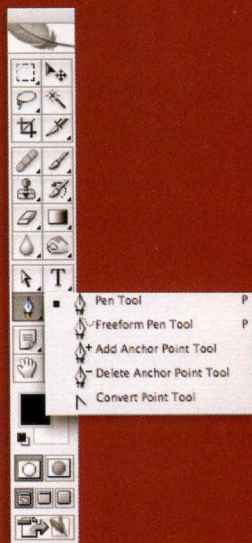
## 7 Step and repeat

Hit Cmd/Ctrl+J to duplicate the layer, then Cmd/Ctrl+Opt/Alt+T. Shift-drag its central origin point up to the guides. Enter 20 degrees in the Rotation field and hit Return; continue pressing Shift+Opt/Alt+Cmd/Ctrl+T to copy and rotate the shape. Highlight all your ray layers, merge them, set the blending mode to Overlay and the Opacity at 40%, labelling it 'Rays'. Position it above the background layer and mask the bottom quarter.



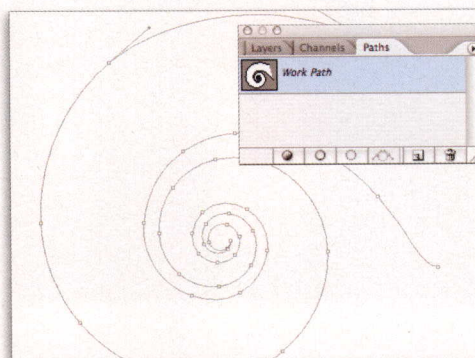
## Pen friend or foe

Photoshop's Pen tool demands both patience and practice. Knowing where to place the points, how far and in which direction to pull out the handles – you can't get that from reading. The Pen tool is intrinsic to illustration applications such as Illustrator and can cause a lot of frustration with some Photoshop users, but at the same time it is revered by those who have taken a little time to get to know it.



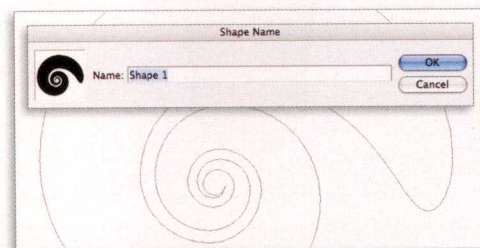
## 8 Panel selection

Create a document about 12cm square and, with the Pen tool, select Paths in the Options bar. Now begin to draw your swirl from the centre, extending outwards and finishing with a closed path. Use the Alt modifier key as you work and fine-tune the path by holding Cmd/Ctrl to access the Direct Selection tool.



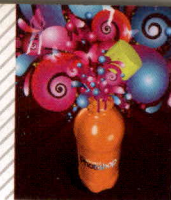
## 9 Custom library

To store your shapes, you'll need to empty an existing library. Click the arrow next to the shape in the Options bar and go Replace Shapes in the fly-out menu and choose Tiles (the smallest library). Hold down Alt and you'll see a scissor icon. Alt-click to delete all the shapes – don't worry they're not permanently deleted! Now go to Edit>Define Custom Shape. Continue creating further shapes and adding them – when you're done save them. Alternatively, you can load 'Swirl\_shapes.csh' from the CD.



**"THE PEN TOOL CAN CAUSE A LOT OF FRUSTRATION WITH SOME PHOTOSHOP USERS"**

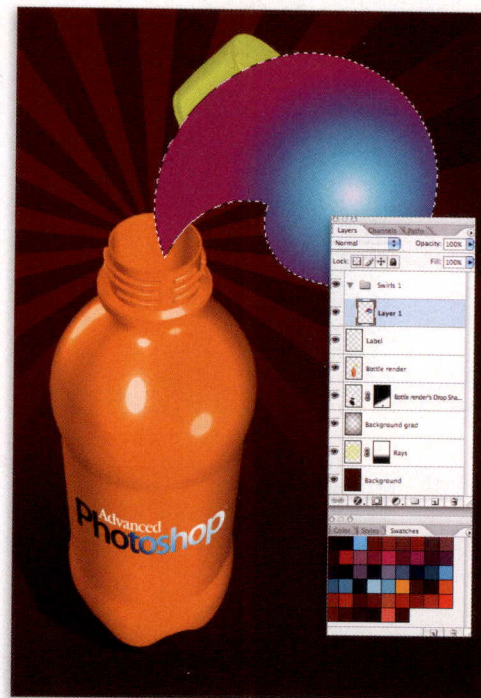




## "FINE-TUNE THE PATH BY HOLDING THE CMD/CTRL KEY TO ACCESS THE DIRECT SELECTION TOOL"

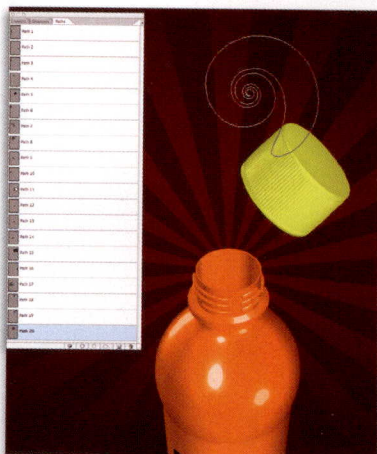
### 10 Add your shapes

Create a group folder at the top of the stack and label it 'Swirls 1'. Select the Custom Shape tool and with Shape Layers and Create New Shape Layer selected, begin to add your shapes using different shades of grey for clarity. The great thing about vector shapes is they can be distorted/scaled without losing their quality. Next, use the Pen tool and select Vector Mask and Subtract from Shape Area, then draw closed paths around any areas that are not required on the relevant vector mask.



### 11 Saving paths

Target your first shape layer, then switch to the Paths palette and click on Save Path in the fly-out menu. Now the path is saved you can delete the original shape layer; do the same for the remaining layers. These paths will act as selections to build the illustration, as you'll see next.



### 12 Load gradients

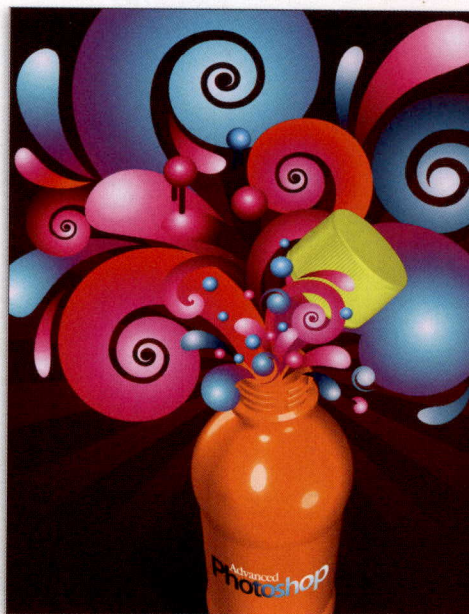
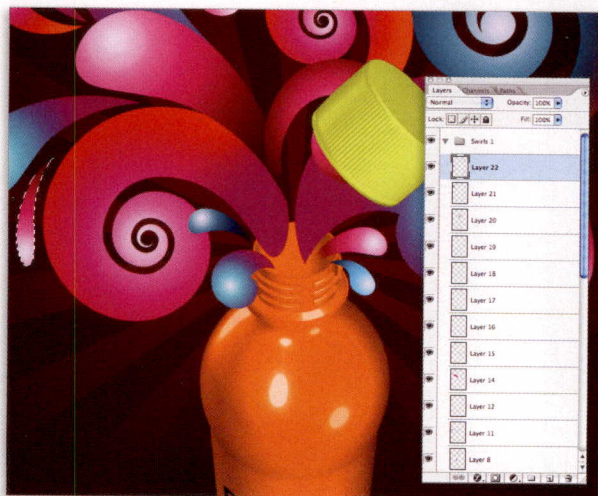
First, load the 'Swirl\_gradients.grd' from the CD – we've supplied a selection of gradients to get you started, but feel free to modify them or make your own. Generate a selection from your first path, then create a new layer within the folder and add a Radial Gradient. If you don't get it right first time, try altering the angle/length of the selection line.

### 14 More swirls

Create another group folder labelled 'Swirls 2' and add smaller foreground shapes as detailed in step 10. When you're happy, add them as paths and delete the layers as you did in step 11. Next, make path-based selections and add gradients as before – remembering to keep each fill on individual layers. We also added some coloured spheres using the circular Marquee tool.

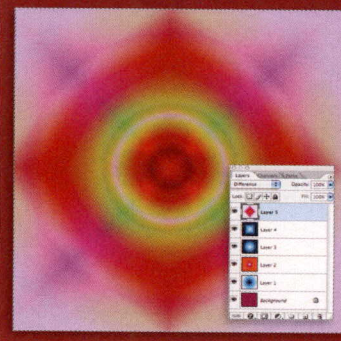
### 13 Shuffle the layers

Continue making path-based selections and filling with contrasting Radial and Linear Gradients. Also, try to vary your fills by selecting the Reverse button in the Gradient Options bar. Keep each shape you create on its own layer for flexibility. Next, shuffle the layers to suit and generate selections from existing paths and the bottle layer to delete areas you don't want.



## Groovy gradients

The Gradient tool allows you to produce all sorts of effects, from subtle shading to groovy psychedelia. The drop-down menu in the Options bar enables you to select different blending modes as well as different gradient styles, which are all worth experimenting with. When you combine multiple gradient layers using blending modes you can achieve some unexpected results.

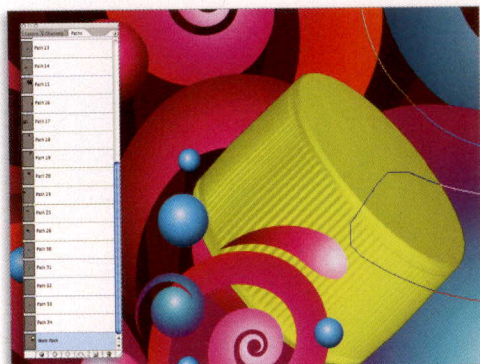




# MASTERCLASS

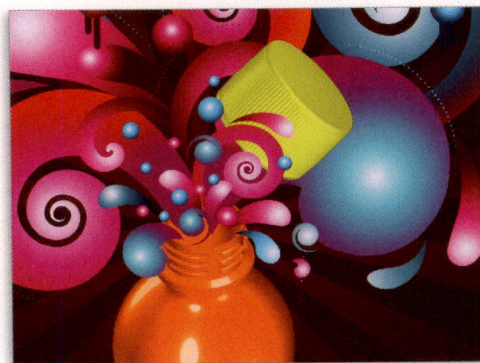
## 15 Expand the selection

Here you will need to create a new group folder at the top of the layer stack and then label it 'Dotty swirls'. Add a new layer to the folder, then generate a selection from one of your larger swirls. Go to **Select>Modify>Expand** and enter 45px, then, as the final step, click on the **Make Work Path** icon at the foot of the Paths palette.



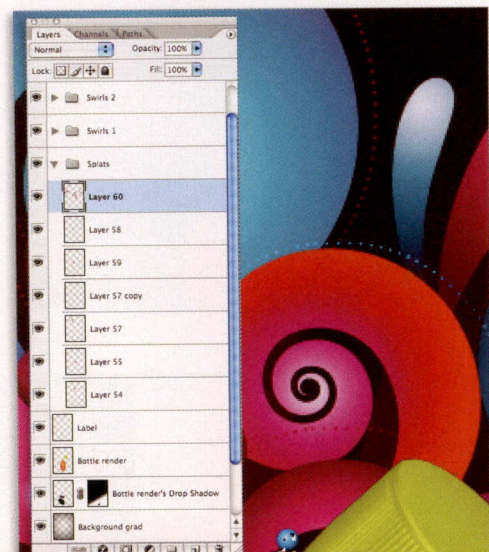
## 16 Dotty strokes

With the **Brush** tool active, open the **Brushes** palette and select a 7px, hard-edged brush. Adjust the **Spacing** to 356% and ensure nothing is selected and the new layer is targeted. Now click the **Stroke Path** icon. By default, your **Foreground Color** will be used to create a dotted stroke. Build up several layers using selections from new work paths, then erase areas not required.



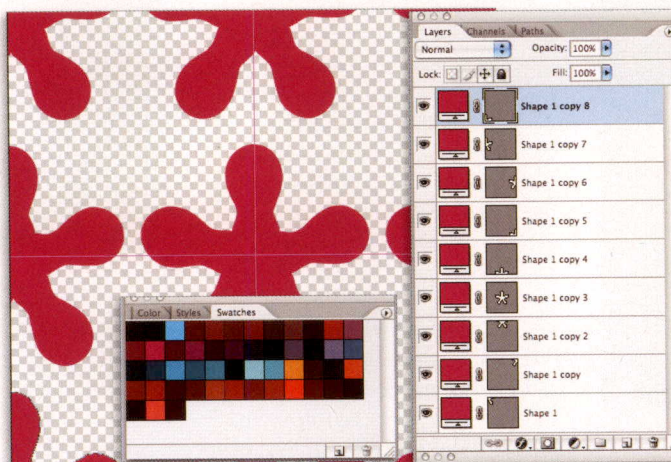
## 17 Get grungy!

Open 'Elements.tif' from the CD and use the **Lasso** tool to select some splashes (save the butterfly until later). **Copy>Paste** into your working file in a new group folder below 'Swirls 1' and label it 'Splats'. Now go to **Layer>Matting>Defringe** by 1px. Continue to **Copy>Paste** different splashes, then generate selections and fill with pink, mauve and blue.



## 18 Seamless pattern

Create a new document: 500px square, 300dpi and with a transparent background. Add central guides and choose a pink as your **Foreground Color**. Now, with the **Custom Shape** tool (set to **Shape Layers**), select the 'Blob 2', which can be found in Photoshop's library labelled 'Shapes'. Hold down **Shift** and drag to create the first central shape. Duplicate the layer eight times and **Shift-drag**, snapping their centre points into position as shown.



## Image assessment

### 1. Label it

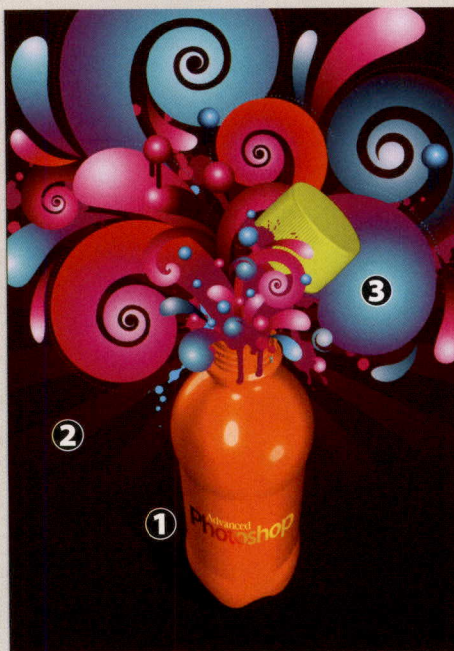
The **Free Transform**, **Warp** and **Perspective** tools were utilised to create a convincing label on the bottle.

### 2. Ray of light

We made use of Photoshop's hidden **step-and-repeat** functions to create the background rays.

### 3. Custom Shapes

The swirls were drawn with the **Pen** tool and saved as **Custom Shapes** for future use.

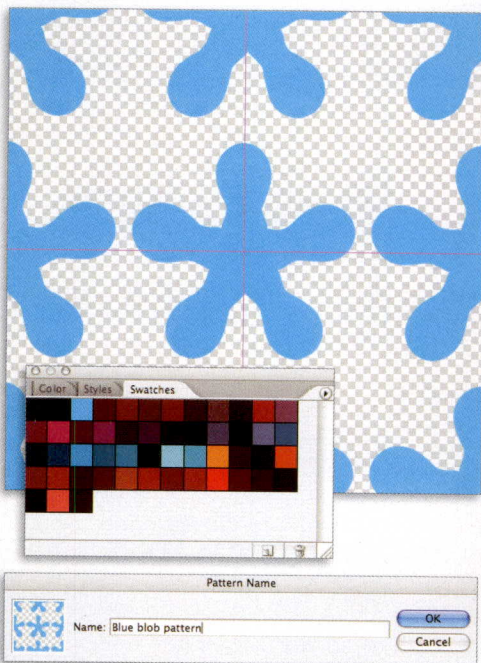






## 19 Define it

Hit Shift+Cmd/Ctrl+E to merge visible, go to Edit>Define Pattern and label it accordingly, then hit Cmd/Ctrl+Z to undo your very last command. Next, change the shape colours by double-clicking each layer thumbnail in turn and, using the picker, select a blue swatch. Merge visible again and define as a second pattern.



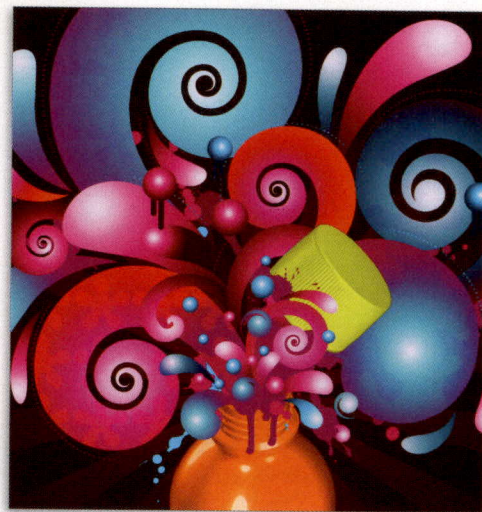
## 20 Select a pattern

Create a new group folder above 'Swirls 1' and label it 'Pattern swirls'. Generate a selection from one of your larger paths and click on the 'Create new fill or adjustment' icon at the foot of the Layers palette, selecting Pattern. Clicking on the arrow next to the thumbnail will reveal your saved patterns. Select and adjust the scale to suit.



## 21 Subtle effect

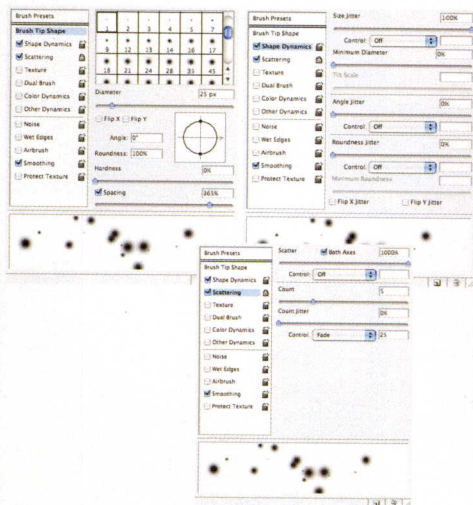
Set the blending mode to Soft Light and lower the Opacity to around 50% to achieve a subtle pattern effect. Modify the layer mask by either adding Radial Gradients or blending with a large, soft-edged brush. Create other pattern fills for some of the other larger swirls using the same technique.



# "IF YOU HAVE A TABLET, HAVE FUN EXPERIMENTING FURTHER WITH THE BRUSH SETTINGS"

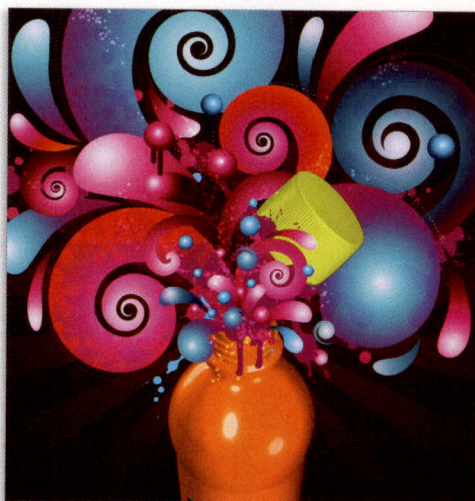
## 22 Brush settings

Select the Brush tool, open the Brushes palette and select a 25px soft-edged brush. Adjust the Spacing to 356%, enable Shape Dynamics with 100% Jitter and leave all other settings on 0%. Now enable Scattering and adjust to 1000%, set the Count as 5, leaving the Count Jitter at 0% and the Fade to 25.



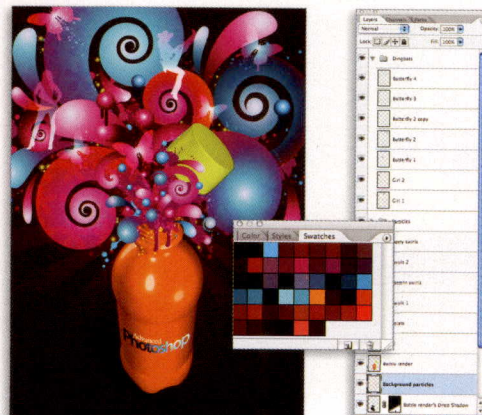
## 23 Particle effects

Create a new group folder at the top labelled 'Particles' and add a new layer. Now brush in some white particles sparingly. Build up the effect by brushing on different layers and setting the blending mode to Overlay. If you have a tablet, have fun experimenting further with the brush settings such as the Pen Pressure.



## 24 Add a dingbat!

Add a layer beneath the bottle render and label it 'Background particles'. Use a 72px brush with the same settings to add more particles using pinks, blues and yellows. Finally head over to [www.dafont.com](http://www.dafont.com). We used 'Darrians Sexy Silhouettes' dingbat font to add some figures. If you intend using fonts always check licence restrictions. The font was rasterized, set to Screen and gradients applied. Give the butterfly from 'Elements.tif' the same treatment and you're done.





# Workspace

**The Workspace command promotes organisation as well as efficient automation. Discover Photoshop's intuitive science and proactive capabilities, allowing you to personalise palette functions and applications to suit your needs**

**A**s an artist, organisation is key to maximising creative performance. We organise and tidy our home and office work areas, so why not our computers and software interfaces? Photoshop provides you with the ability to create efficient production environments by customising your on-screen setup through the Workspace commands. With Photoshop's ever-advancing CS series, this has become easier. By selecting Window>Workspace or the Workspace drop menu accessed from the Options bar (the latter is CS3 only), users can choose from a number of presets for specific design scenarios.

## OUR EXPERT Adam Smith

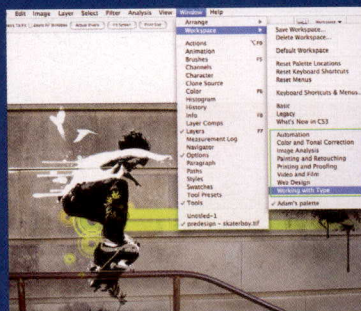
Adam works across a variety of projects for the *Advanced Photoshop* magazine and is all too aware of how each individual project requires specific workflows to function resourcefully.

## Arrange options

The Arrange command can be located above the Workspace option in the Window drop options. This set of commands can be just as essential for creative organisation in your document windows. A great added bonus for anybody using multiple images, these options can present images stacked or edge to edge, among others.

This list includes Painting and Retouching, Printing and Proofing, and Web Design, among others. Upon selection, Photoshop will intuitively reorganise your on-screen palettes, opening all the necessary functions for optimum workflow. Selecting Default Workspace will reset any changes.

You can also access the useful Keyboard Shortcuts and Menus options from the main Workspace menu. The Keyboard Shortcuts dialog box acts as an editor and designator, including all commands that support shortcuts, some of which aren't already used in the default shortcut set. The Set drop-down options let you assign shortcuts to menu presets. The Menu For options specify three of its own preferences:



**AUTOMATICALLY APPLIED:** Intuition is paramount, because settings are automatically applied after selecting a preset

Application Menus allow you to customise keyboard shortcuts for items in the menu bar, Palette Menus let you customise keyboard shortcuts for items in palette menus, and Tools enable the customisation of keyboard shortcuts for tools in the toolbox.

Photoshop also encourages you to customise personal workspaces, understanding that each user has their own set of rituals. Opening, closing, moving and manipulating your palettes is effortless, and once you're satisfied

with your screen layout, you can save these as presets. Just access Window>Workspace and select Save Workspace. You need to name the workspace and activate the Capture options to choose what you want to preserve. These include Palette Locations, Keyboard Shortcuts and Menus.

Docking systems have been altered in CS3. Earlier versions have the Palette Well, or Docking Well, in the upper-right corner of the Options bar. This lets you organise on-screen space by arranging and positioning most used and active palettes. These can be dragged and dropped, or you can select Dock to Palette Well in the Palette fly-out menu.

The absence of this in CS3 isn't a concern. The reason is most likely the increase in screen sizes. To dock a panel you now simply drag it by its tab into a drop zone, indicated by a narrow blue line. Stacking palettes works in a similar way. Drag and drop at the top or bottom drop zone of another panel.

Docked palettes can be further manipulated by selecting the Expand Dock and Collapse To Icon dock options in the top-right corner of a palette's tab. This function economises on space, and there are ways to achieve similar results in earlier Photoshop versions.

You can increase the Palette Well length, allowing for a more discernible selection. This application corresponds with the resolution of your monitor. Select System Preferences>Displays and change the monitor resolution (Mac) or activate the Display Properties, clicking the Settings tab and editing the slider to set the resolution (PC).



**WHAT'S NEW?:** The Workspace command educates new users by providing the 'What's New in CS3' option, highlighting the latest additions

## It's a match!

Photoshop aims to make users more aware of the importance and capabilities of their workspace, and when you apply a preset it will intuitively highlight preferential tools, options and functions that will be integral to your present project and workflow.



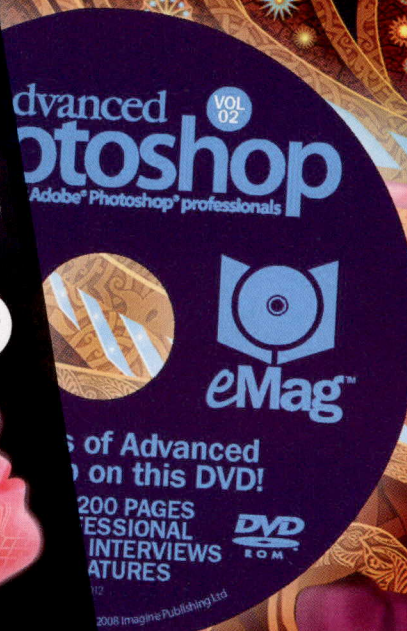


# Order Now!

16 ISSUES OF <sup>Advanced</sup> Photoshop ON ONE DISC

Available  
now for only  
**£19.99**

FREE UK P&P  
Overseas + £4  
EU + £2



## 1,200 PAGES OF EXPERT TUTORIALS

-  High-quality DVD brings you over 1,200 pages of dedicated Photoshop content
-  Articles can be viewed on your computer or printed out high-res for later reference
-  In-depth tutorials from the best Photoshop experts, with resource files on the DVD
-  Fully searchable database lets you find the exact content you want quickly and easily

**eShop**

**Order online now!**

**www.imagineshop.co.uk**

Telephone +44 (0)1202 586200

**ip**  
IMAGINE  
PUBLISHING

**eMag**





# Pastel painting in Photoshop

*Use a combination of filters and brushes to turn a photo into a convincing pastel painting*



#### ON THE DISC

The CD includes the beginning photograph we used here, 'AutumnRiver.jpg', and the custom brushes that we used for the Pastel effect, 'PastelBrushes.abr'.



#### OUR EXPERT Kirk Nelson

Kirk has been a graphics artist in the Washington DC area for the past ten years. He's a regular contributor to **Advanced Photoshop** and our sister publication, *Photoshop Creative*. In this tutorial, Kirk tackles the pastel effect with a unique blend of filters and custom brushwork.





**P**astel painting: a medium known for its brilliant colour blends and beautiful tonal values. Pastel artists can often be recognised by their paint-stained fingers or darkened digits from endless hours of smudging paint onto a canvas.

Like most artistic mediums, pastels require practice to master. And like most mediums, some can use it very well... and some can't. But if you've ever attempted to mimic the effect in Photoshop, you've probably run into a choice of two options: flat-out brushwork that isn't much easier than the actual pastels themselves, or a dizzying array of filters that usually produce a piece that looks like a photo with a bunch of filters.

We'll show you a combination technique that lets Photoshop's filters do the heavy lifting, yet allows for plenty of hand-brushed (and smudged) detail work to produce that classic pastel look. If you're a pastel artist, you'll enjoy the flexibility of this technique. If you're a bit brush-phobic, we've got some creative cheats that will give surprising results.

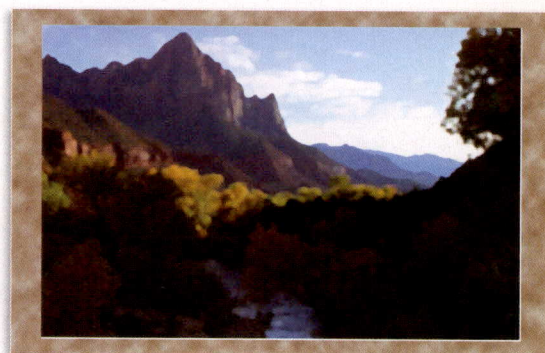
## 1 The setup

We'll start by grabbing a source photo and creating a large canvas for the painting to reside in. Pop in the CD and open up the file called 'AutumnRiver.jpg'. This photo has plenty of eye-catching colours and shapes that will be a great test to our pastel technique. Double-click the Background layer and rename it 'OriginalPhoto.' Add a new layer underneath this called 'Canvas' and expand the size (Image>Canvas Size...) to 47 x 30cm. This gives us plenty of room to work with.



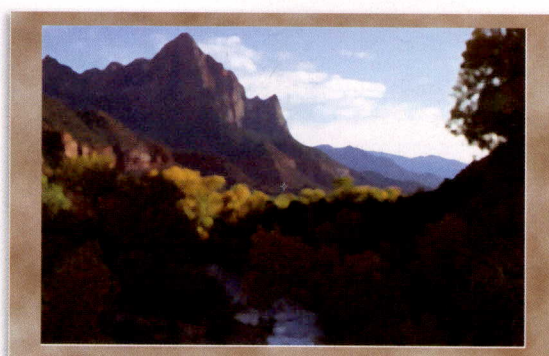
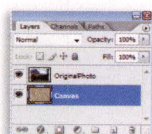
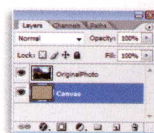
## 2 Foundational filter

Many of Photoshop's filters attempt to emulate a hand-drawn appearance, but because they are based on mathematic formulas, they always appear mechanical. We find that these filters aren't great for the final effect, but are useful to create a foundation to build on. Go to Filter>Artistic>Paint Daubs. Change the Size to 50 and Sharpness to 0. You'll see that this removes the photographic detail from our photo and provides the basic shapes and colours for our painted landscape.



## 3 Create-a-canvas

Our painting would never be convincing without an appropriate canvas behind it. Go to your Canvas layer, set your foreground to a deep parchment colour (we used 'ab8964') and background to a lighter shade ('d3cfc4'). Go to Filter>Render>Clouds.

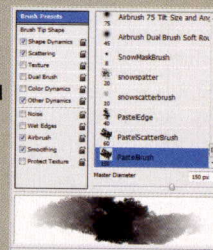


## 4 Tip the scales

The colour variation of the canvas is nice, but the pattern is too small and sharp. Scale the Canvas layer up by about 350% to really stretch out the cloud pattern. Caution: depending on the strength of your system, this step may be rather memory intensive!

# Custom pastel brushes

We've provided the custom brushes used here on the CD. Open your Brushes palette and under the flyout menu select Load Brushes and look for the file called 'PastelBrushes.abr.' The basic PastelBrush is used for the majority of the



painting tasks. PastelEdge is designed to mimic the effect of drawing with the sharp edge of the pastel stick and should be used for the fine details. PastelScatterBrush is created as a timesaver for covering canvas with minimal strokes. The size of each brush should be adjusted for individual needs; using the Bracket keys you can quickly scale it up and down.

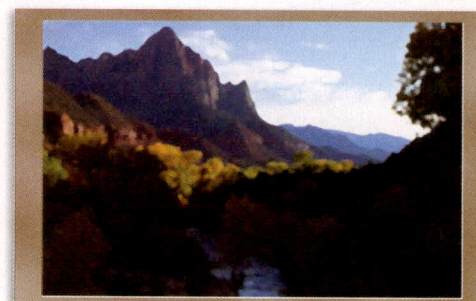
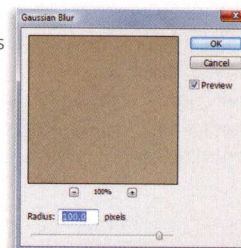
These brushes are not limited to the Paintbrush tool; we also use them with the Smudge tool here. Using these brush presets with the Eraser tool is the perfect 'anti-brush' for cleaning up unintentional brush strokes.

Finally, if you happen to have a graphics tablet you'd do well to use it here, as the brushes are created to be sensitive to pressure.

## 5 This step is a blur!

To provide some relief to your system, let's trim the parts of the canvas that are beyond the scope of our project. Hit Cmd/Ctrl+A and go to Image>Crop, then a quick Cmd/Ctrl+D to deselect. Listen to your computer sigh as all that RAM just got freed up.

Okay, now let's blur the canvas layer so the colours blend nicely into each other. Go to Filter>Blur>Gaussian Blur and use a Radius of 100 pixels. We ran this same blur three times to get a nice smooth transition.

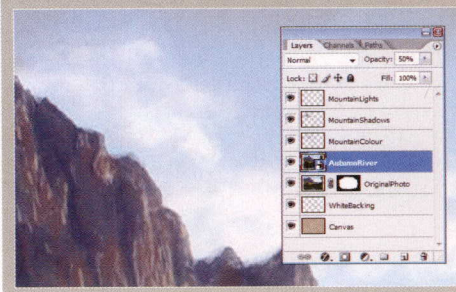




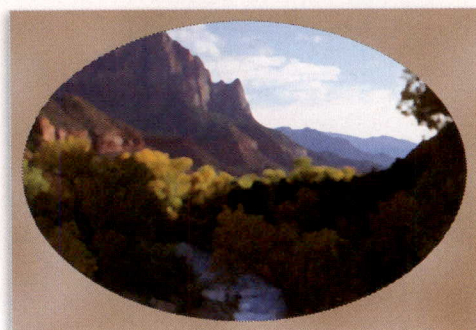
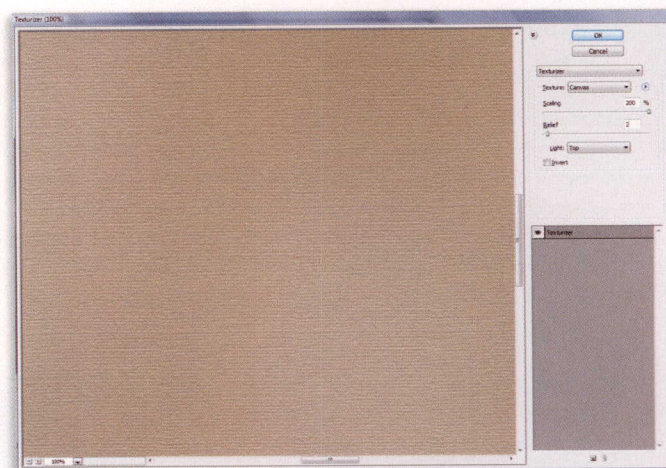
## Cheat the brush work

If you're feeling intimidated by all the brush work in this project, here's a tip to bolster your confidence. Instead of hiding the reference photo after selecting a colour from it, just reduce the Opacity to 50%. This way you can still see the details and you can trace over them with your brushes. This takes all the guesswork out of the painting and still produces that hand-painted effect we're striving for.

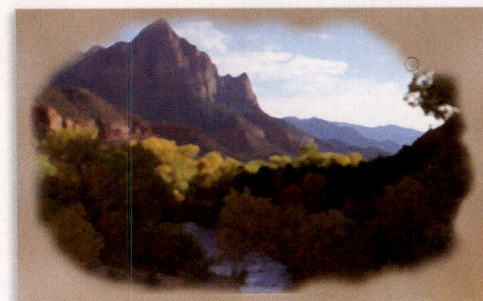
Also, the technique presented here breaks the paint strokes up into logical layers. This gives you a tremendous amount of control. If you feel an element's highlights are too strong, reduce that layer's Opacity. If the colours seem a bit off, adjust the Hue/Saturation of that layer. This project is intended to be flexible enough for even a painting novice to be able to create a masterful effect.



**6 Texturizer**  
To create that canvas look, go to Filter>Texture>Texturizer. Select the Canvas texture, set the Scaling to 200%, Relief to 2 and Light to Top. Now we have a convincing canvas background to apply our pastel painting to. If you fancy the idea of creating several paintings, consider saving this layer out on its own to use as a starting point for your future masterpieces!



**8 Is the oval really better?**  
The rectangle looks unnatural, but so does this sharp-edged oval. Select the 200-pixel wide soft-edged brush. Make sure you're working on the layer mask, not the actual layer, and use white paint to softly paint over the sharp edge. Make the outline irregular and fitting for the landscape. If you need to, switch to black paint and shape the mask that way, too.

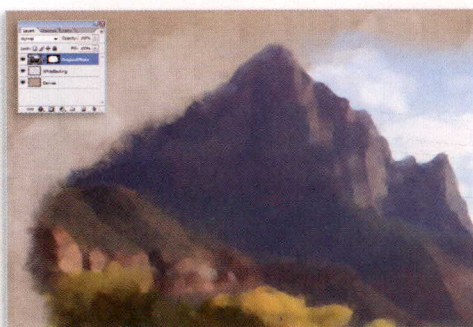


**7 Hide behind a mask**  
Nobody really paints in a rectangle at the centre of their canvas, so let's change the general shape to something a little more organic. Using the Elliptical Marquee tool, create an oval selection inside the landscape rectangle. Then use the Add Layer Mask icon at the foot of the Layers palette.

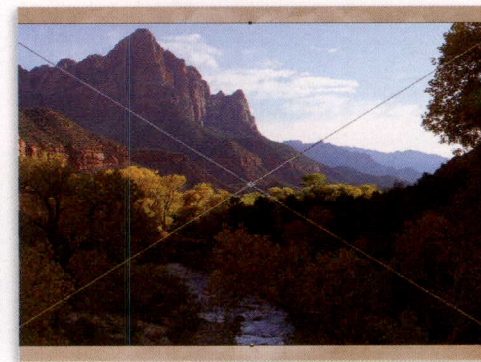
**9 White wash**  
Open your Brushes palette and load the 'PastelBrushes.abr' from the CD. Select the PastelBrush and reduce the Opacity and Flow to around 25%. Create a new layer just over the Canvas layer called 'Whitebacking.' Set your Foreground Color to white and softly paint in a white brushed border around the painting area. For the most convincing effect, make your brush strokes run from the centre out.



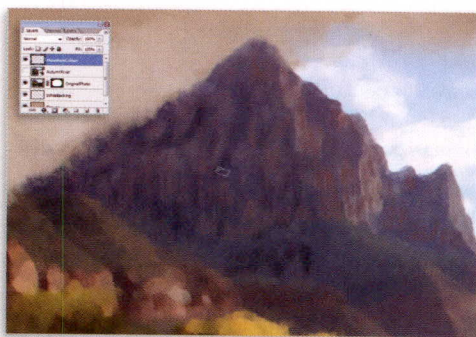
**11 Photo placement**  
At this point, we are now ready to start painting in the details of our landscape. It would be handy to have the original image back to use as a reference. Save your work as a separate file and then go to File>Place. Select the 'AutumnRiver.jpg' and position it in the centre of your painting. Hit the Enter key to apply the transformation; we now have the original image easily available for reference and paint colour selection.



**10 Get your hands dirty**  
Part of the fun of working with real pastels is the smudging. Rubbing your fingers in the paint to blend colours together is a wholly satisfying experience. In Photoshop, we can produce a similar result with the Smudge tool. Not only is it like finger-painting fun, but it produces beautiful new colour shades and hues from the ones already on the canvas. Make sure you are on the OriginalPhoto layer, select the PastelEdge brush, set your smudge strength to 50% and trace along the colour contours to produce a realistic smudged effect.



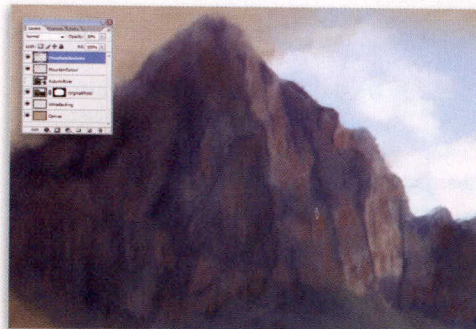




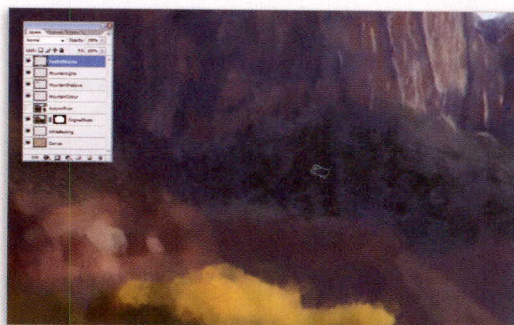
**13 Into the shadows**  
Create a 'MountainShadow' layer and select a darker colour from the photo. Loosely paint in the darker shades along the back of the mountains. Switch to the PastelEdge brush and select a deep blue hue to paint in the sharp crevices that make the mountains look rugged and rocky. A separate layer for the shadows means that if the paint seems too thick and heavy, you can easily reduce the layer opacity. We painted with very dark colours, but reduced the Opacity slider to 30%.

**"PAINT IN THE CREVICES THAT MAKE THE MOUNTAINS LOOK RUGGED"**

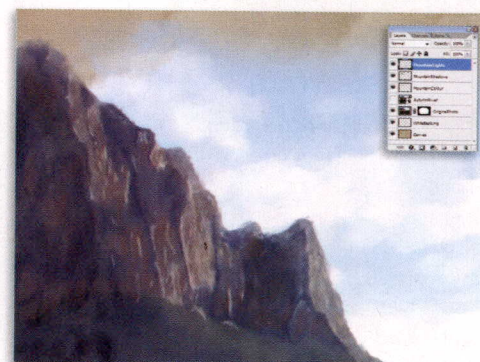
**12 Purple mountain majesty**  
Create a new layer at the top of the stack called 'MountainColour'. Select the PastelBrush, reduce the size to around 80 and set the Opacity and Flow to around 75%. To select a paint colour, hold down the Alt (or Opt) key to use the Eyedropper tool and select a colour from the reference photograph. Then hide the photo and paint in the colour wash on the new layer. Repeat this until you fill the mountain region with various colours, roughly mimicking the reference photo.



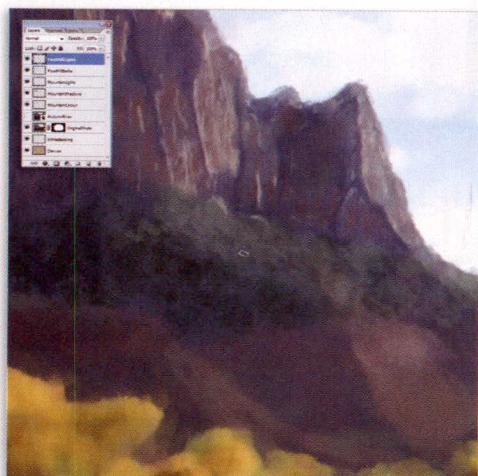
**14 Lighten up**  
Next is the 'MountainLights' layer. This should be on top of the dark layer and uses the same technique: select a colour from the photo, hide the photo, apply the paint. Here we used the PastelEdge brush reduced to 30 pixels and selected a shade that's almost white. These highlights are where the sun reflects off the rock edges, so avoid putting them in obvious shadow areas. Use the highlights opposite the dark hues to define forms and edges.



**15 A brush for the brush**  
Add a 'FoothillsDark' layer and select the PastelScatterBrush. Grab a dark green colour from our reference photo and paint in the brush along the foothill of the mountain. This particular brush preset uses the scattering setting to help cover large amounts of canvas with minimal strokes. If it feels too cumbersome, try reducing the scatter rate in the Brushes palette.

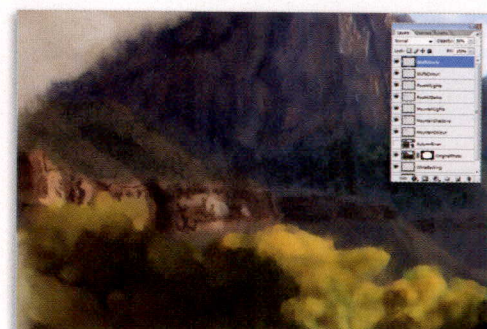


**16 A lighter touch**  
If you guessed the next step involves a layer called 'FoothillsLight' you'd be right! We won't even accuse you of reading ahead. Add the layer, select a pale green and paint in the brush on the sunlit sides of the hills. If you are having trouble containing the paint strokes, use the Eraser tool with the PastelBrush to remove the unwanted pixels of paint.



**17 Call your bluff**  
Now let's move on to the bluffs below the foothills. If you look at the reference photo, there's a lot of small detail in these bluffs. Start with a 'BluffsColour' layer, pick your colour from the photo, reduce your brush size as needed and carefully add colour variations as you see them in the reference picture.

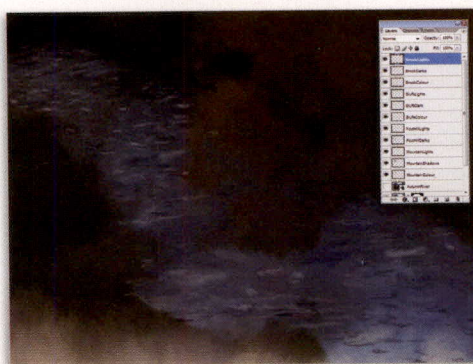
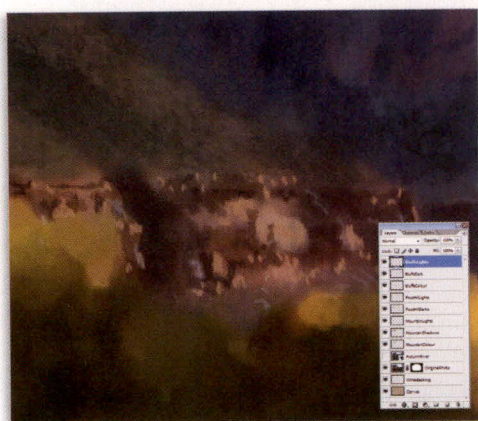
**18 Welcome to the dark side**  
Create the 'BluffsDark' layer and paint in the shadow areas. Pay attention to where the paint is being applied; make sure your shadows fall in line with the lighting already present in the piece. Think about where the sunlight hits the rock and how the shadow would be created. Refer back to the photo often and study how the light plays along the rock outcroppings. Again here we purposely painted the shadows overly dark and used the layer opacity as a fine control.





## 19 Painting patience

Next is the predictable 'BluffsLight' layer. Pull the lighter tones from the photo and paint in the highlights. Avoid the temptation to just select a single colour, scribble in the layer and move on. Certainly paint in the highlights where the sun gleams off the rocks, but also notice where the rocks themselves are simply a lighter colour. It's these details and variations that will really start to bring your painting to life.

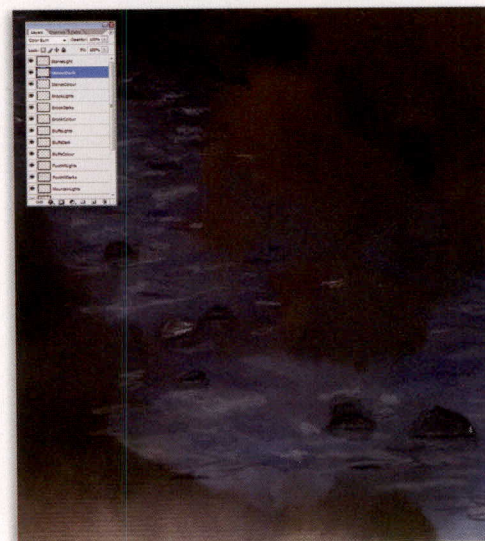


## 20 Up the creek without a paintbrush

You should be pretty familiar with the process by now. Each element gets a colour layer, a dark layer and a light layer. Move on to the brook at the bottom centre of the painting. Add your layers, select your colours and paint in the details. When applying the colour layer for the brook, don't just paint with an idealised blue; be sure to include the colours for the reflections of the trees. To add a sense of depth, keep your brush strokes small and close together at the back of the stream, and larger and more spaced at the front.

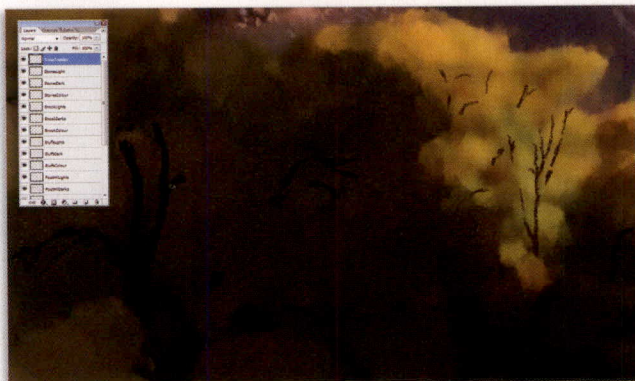
## 21 The step of stones

The stones in the brook are pretty straightforward to create with the familiar process: colour, dark and light layers. Be sure to include lighter paint strokes for the reflection of the stones in the water.



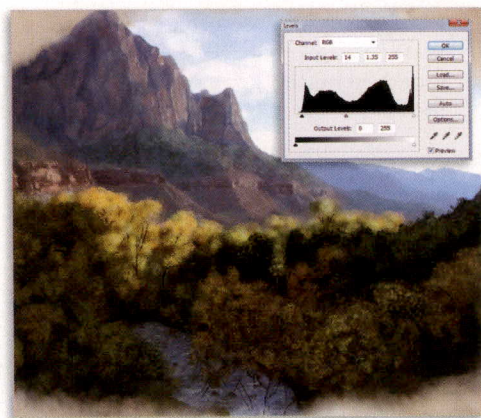
## 22 Happy little trees

Before moving on to the foliage, add a 'TreeTrunk' layer and paint in the visible trunks and branches as you see them in the reference shot. Be aware of the different shades and don't automatically use the exact same paint colour for all the trunks and branches. Some are really dark and others appear fairly light.



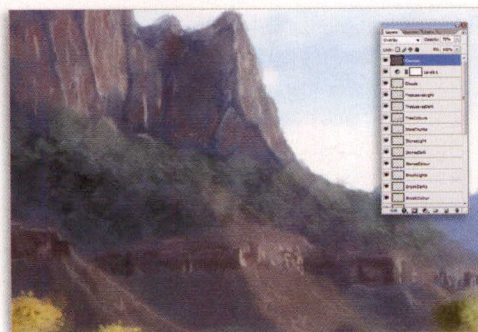
## 23 Don't be like a tree and leave

Leaves tend to be one of the most challenging and potentially time-consuming elements to paint. But if you've made it this far, you might as well give these a shot too! Create your three layers ('LeavesColour', 'LeavesDark', 'LeavesLight'), pick your colours and go to town. Avoid attempting to render every leaf on every tree. Multiple short strokes, or dabbing, tends to produce the best results. Focus efforts along the smooth contour lines, such as the transition between the foreground trees and the background mountains. Breaking up the smooth line with dabbed leaves helps to make the effect convincing.



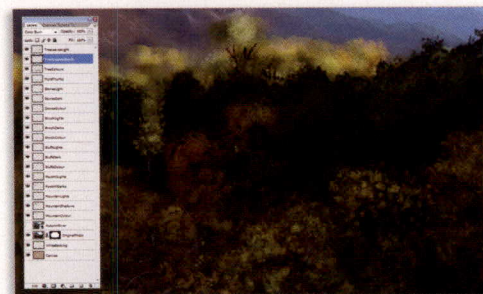
## 25 Canvas overlay

To really sell the illusion, let's have the canvas texture show through all that paint. Add another layer to the top and call it 'Canvas.' Fill this layer with 50% Gray (Edit>Fill) and set the blending mode to Overlay. Now add the canvas texture the same way you did in step six (Filter>Texture>Texturizer). Lower the layer's opacity to around 75%, and there you have it – a landscape photo transformed into a convincing pastel masterpiece!



## 24 Level out

At the very top of the layer stack, add a Levels adjustment layer (Layer>New Adjustment Layer>Levels) and drag the outside sliders into where they line up with the edges of the histogram. This should add a rich depth to the colours of your painting.



"LET'S HAVE THE CANVAS TEXTURE SHOW THROUGH ALL THAT PAINT"



# Adobe Help Viewer 1.1

**Help is well and truly at hand when using Photoshop. Those of you in the possession of Photoshop CS3 are treated to the improved Adobe Help Viewer 1.1**

**A**dobe has always facilitated the efficiency of its products through demonstration and easy access to help. No other resource has been so prevalent and perennial at this than the built-in Adobe Help Center, accessed through the standard Options bar under Help. It comes as no surprise that this function, like any other in the CS3 range, has had a 'facelift'. The evolution of this command is first recognised by its title change to Adobe Help Viewer 1.1. But how does this function differ from the previous examples? Simplicity and accessibility are paramount in demonstrating this.

## OUR EXPERT Adam Smith

Advanced Photoshop senior staff writer Adam Smith is forever looking to evolve his Photoshop skills and education is the best way to do so. No other resource is so close at hand than Adobe Help Viewer 1.1 and he knows how it can be an absolute lifesaver.

## Quotation marks

Perhaps not a new feature, yet an essential timesaver. Entering titles into the Search option will provide users with corresponding examples, but this is not always precise. Enclose search topics in quotation marks to specifically find topics including the phrase or word.

## Cosmetic

At first glance Adobe Help Viewer seems to be improved predominantly on an aesthetic level. With its new streamline presentation, it seems that topics are even more easily accessible, if not very similar to those before. This is true on both counts. However, like any updated version, Adobe Help Viewer demonstrates all of the latest Photoshop CS3 functions, applications and command options along with those most familiar in an easily defined fashion.

**ALL INCLUSIVE:** All users can benefit from Help Viewer 1.1, from tutelage for beginners to evolution through professional suggestions at the online Help Resource Center

And here the real defining difference lies: the clarity in which Help Viewer 1.1 catalogues and presents topics. Gone are the clustered lists of information, as this improved option dedicates individual page space to each and every topic. All information can be assimilated in a seemingly coherent fashion, more so than previous examples.

Even the contents page has been condensed specifically so learning can be classified more instantaneously. Navigation is but a click away, as previously, with topics presented in the fashion of a Contents inventory or an Alphabetised Index, now including a Numerics section, demonstrating ways in which to use and understand Bit conversion, for example. Grouped and sub-grouped, these topics offer coherent, easy-to-monitor and understand tutelage.

## Practical

This change in interface from earlier version of Photoshop also provides several new modes of indication and navigation. Help Viewer 1.1 adheres to the multi-faceted users by labelling topics shared across separate platforms by presenting a software icon. So if a Photoshop icon and an After Effects icon appear on the page it describes either functionality in the two products or describes cross-product workflows.

Help Viewer 1.1 also takes into consideration alternative users, producing accessibility for those users with disabilities, such as individuals with mobility impairment, visual impairment and low vision. Help Viewer 1.1 supports such accessibility

## Opinions valued

Without your feedback on the related topics within Adobe Help Viewer 1.1, it would fail to evolve appropriately, nor be used to its full potential. So go online and let it know what you think about it.



Each color channel printed as a separate page  
**Note:** If you are printing an image from another application and want DCS 2.0 format, DCS 2.0 preserves spot channels. This format is supported by Adobe Photoshop and Adobe Illustrator.

1. Make sure that your document is in CMYK Color or Multichannel.
2. Choose Separations from the Color Handling drop-down menu.  
**Note:** Depending on the designated printer and printer drivers or (for setting printer options). In Windows, click the Properties but menu in the second Print dialog box that appears.
3. Click Print. Separations are printed for each of the colors in the

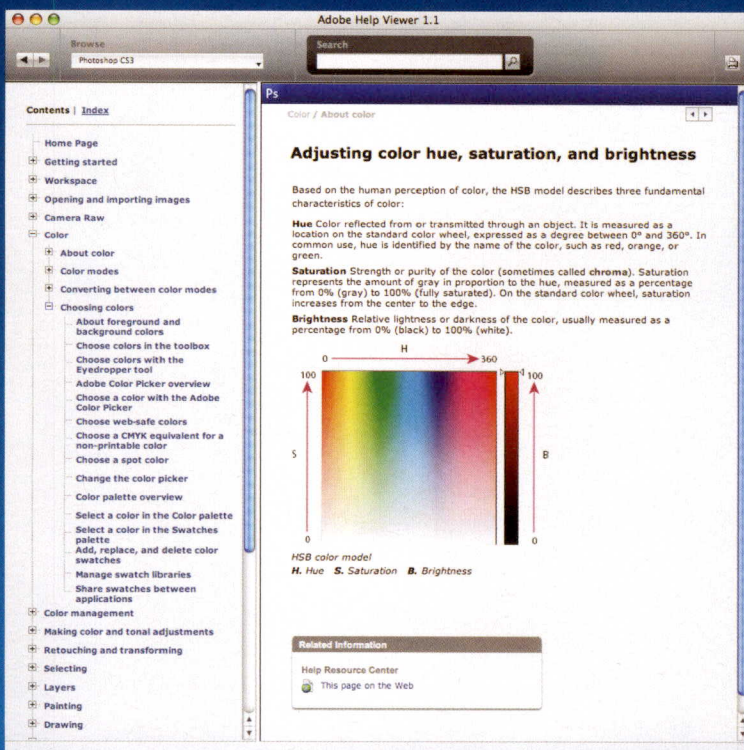
### Related Information

- Save a file in Photoshop EPS format.
- Help Resource Center  
This page on the Web
- Related Resources Online  
Printing photos video

**VIDEO REPLAY:** Not only can you leave online comments about all topics, but varied help pages come with direct links to online tutorials and videos

through features such as standard context menu commands, allowing users to change text sizes. Links are also underlined for easy recognition. All content supports high-contrast mode and Standard HTML tags define content structure for screen reading or text-to-speech tools.

But probably one of its most innovative functions is its ability to encourage progressive learning through active audiences. Each help page facilitates links to online tutorials for discovering exact procedures and also direct links to online pages at the Help Resource Center, all accessible through the Related Information box. The latter offers users to add their own comments, taken into consideration by the powers at Adobe, thus ever evolving the practicality and effectiveness of Adobe Help Viewer 1.1. Users can 'Take a Survey' (approximately 15 mins) to help Adobe improve its service, enabling users to shape the future help they receive. All are seemingly small steps, certainly taken in the right direction.











# Fantasy character

Learn how to create this amazing painted image from start to finish

**Y**ou don't need to be a master painter to create beautiful fantasy characters. A good knowledge of lighting is the most important thing when creating an image. Observe everything that surrounds you. See how a light reacts with a certain object, how shadows fall on an environment and how dark an object will be in a given light. This knowledge will put the idea that you have when painting into shape and turn it into reality. Also, you just need to push the imagination to create something new out of what has already been made, making it original and eye-catching. Feed your mind with stunning artwork and creations. Continue to be inspired, as it's easy to create beautiful concepts when you're in this state of mind.

In this tutorial you will learn how to design armour, taking inspiration from Asian warriors and European knights, combining them to create a fantastic new look. You will also be given a different perspective to using references, learning how to make good use of something without completely copying it. You will also learn how to create your own custom brushes for use as textures. The vast amount of Photoshop tricks and techniques that we will be sharing with you will be a big help in creating this kind of artwork with ease. We won't need fancy brushes as everything will be done using Photoshop's default collection, but do bear in mind that you will need extra patience in creating a crisp and detailed artwork as it takes quite a long time to complete.

## 2 Painting silhouette

Start off with 4 x 5-inch canvas at 72dpi. From the images we gathered, loosely paint your character's silhouette from combinations you find interesting. Making something new should always be at the front of your mind. It is important that we paint the figure and a costume of shapes that are recognisable even at this early stage. Choose a grey at 50% to paint it with.



## 3 Sketch over

Increase the document size to 8 x 11 inches, still at 72dpi. On another layer, outline the female figure first, then loosely sketch over a costume design based on the silhouette and references. Don't think of details yet, as we should first draw the general shape of armour parts and how they would fit the figure well.



**"TAKE INSPIRATION FROM ASIAN WARRIORS AND EUROPEAN KNIGHTS"**



### ON THE DISC

On the CD, you will find a custom skin pores brush, custom scratch brush, colour palette and an image of scanned decorated paper to help you complete this tutorial.

### OUR EXPERT

Jeffrey M. De Guzman aka 'Jeff MD'

A concept artist for a VFX company in the Philippines, Jeff won an Excellence Award for Golden Bee in the Portrait (painted) category for Ballistic's Exposé 6, which was also chosen as the cover for the limited edition. [www.jeffmdart.com](http://www.jeffmdart.com).

## 1 Using references

At the start we don't need solid references. Even if they are just parts of an image and may be small, like helmets, armours, costumes, etc, we will not be completely using them in any way. They will just be used as a reference to give us an idea for the new character design that we have in mind.



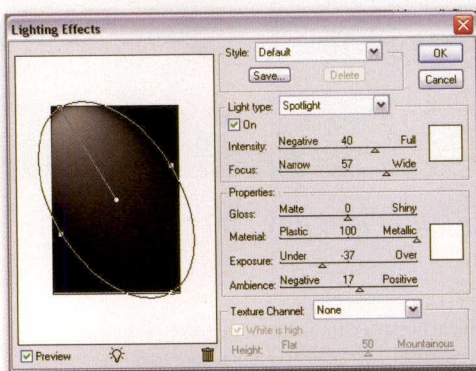
## To pose or not to pose?

The female figure's outline needs to be made as close to precision as possible because this will dictate the overall armour design, and most importantly, avoid a bad fit with the final image. This is an entirely new pose that we created. It is helpful to have a decent grasp of anatomy when drawing the female figure. If you're after another way, you may take a photo of yourself or a friend re-creating the new pose that we made, using the same lighting if possible. Use whichever method that would work both better and faster for you.



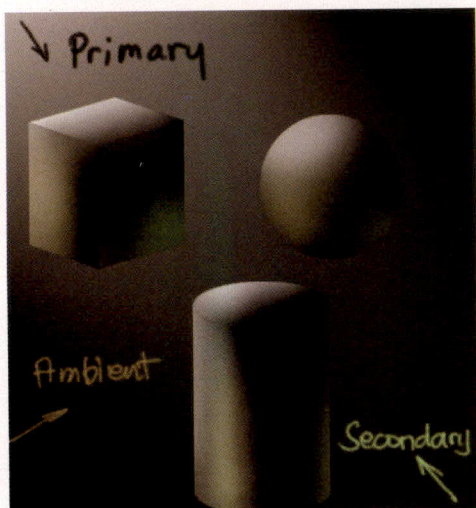
## 4 Let there be light!

Go to Filter>Render>Lighting Effects and set the Style to Default and the 'Light type' to Spotlight. Rotate by grabbing the tip of the lever arm to put the light source at the upper-left corner of the image from a 45-degree angle, so it appears as though it's coming from behind her. This gives a good light direction reference that will aid us better when blocking out shapes.



## 6 Shape references

Are you having a hard time knowing how to light a certain part? We shall break it into different pieces and apply the Gradient Fill tool as a different style to quickly do it for us. It shall be created in the same light source with a secondary light that we will add later on.



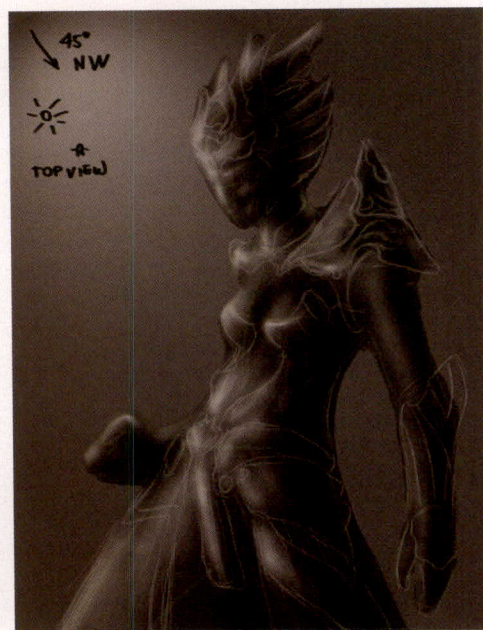
## 7 Painting grey

We now have a general idea what our image would look like. Merge your sketch layers and the character layer. Use the Brush tool set to Pen Pressure, with Opacity and Flow at 100%. We will now enhance the shapes and paint it further. It is better to work in greyscale as we don't have to worry about colour values. This will help us concentrate more in defining and painting the entire character.



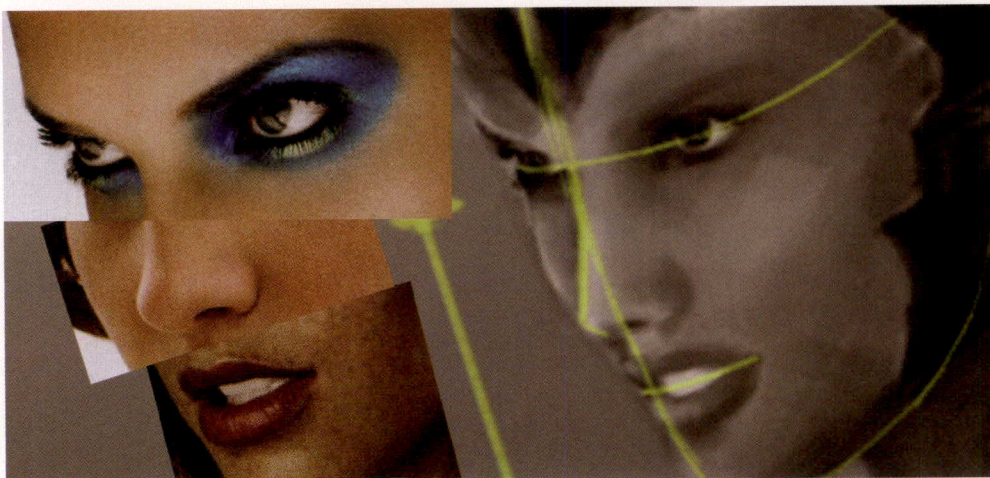
## 5 Dodge and Burn

Set your Dodge and Burn tools to Highlights and Exposure to 12%, using the default Photoshop Chalk brush with the Other Dynamics box checked and set to Pen Pressure. Also take note that we will be using the Chalk brush for the majority of the painting; use it as well for your brush. Use the Dodge tool to give highlights and the Burn tool for the shadows.



## 8 Cut and face

The face should be the most interesting part of the image. We couldn't find the right expression as a reference, so instead we mixed and matched parts of the face from different images that we found. With this approach, we didn't have to worry that the face we painted would look like someone else's. Take note that the light source from each image are different. We must consider this when we transfer it to our character.



## 9 Adding colours

After creating our desired colour palette, add a new layer on top of our greyscale image, with the layer set to Color. We can pick colours from our palette by pressing Alt then releasing it to go back to the Brush tool. Paint the colours you want for the image, then merge both layers. Repeat this procedure if you want to add more colours to it, or alternatively you could also set the layer to Soft Light or Overlay.







## 10 Textured background

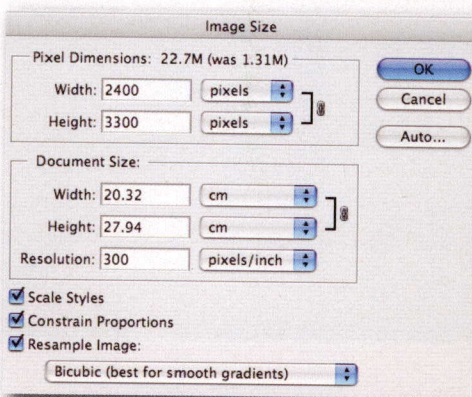
Adding texture will make the background interesting. Use the default Maple Leaf brush, check the Other Dynamics box on the Brush tab and on its settings, set Opacity Jitter to Pen Pressure with the Brush Spacing at 10. Now paint like crazy! Switch between different colours from your palette to create harmony with your foreground image.



## "WE MIXED AND MATCHED PARTS OF THE FACE FROM DIFFERENT IMAGES THAT WE FOUND"

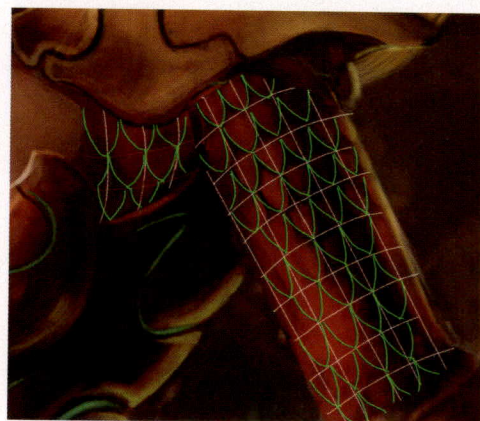
## 11 Layer management and image resize

It would be better to work with as few layers as we can. A maximum of four layers is advisable: the background, character image, hair and weapon. Then resize the image to 300dpi resolution with the Scale Styles, Constrain Proportions and Resample Image boxes checked. This will increase your resolution size to 2,000 x 3,000px, which is enough to add details.



## 12 Making scales

Create a new layer and draw guidelines as shown in the screenshot. Your vertical and horizontal lines must conform to the overall shape of the image. Set your guidelines layer's Opacity to 30%. Go back to the main image layer and start painting dark colours just outside the scales' guidelines to create shadows.



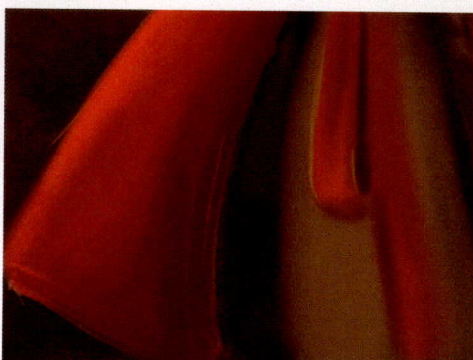
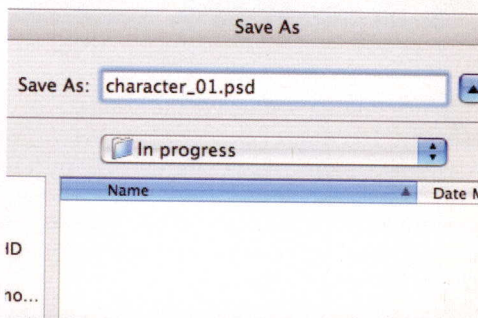
## 13 Sculpt-painting details

Notice that simply emphasising the shadowed parts and the highlights lends volume to the image, giving you that 3D look. Highlights give images the bump and shadows lend thickness to them. There's no need to sketch into a new layer to create the design, just let your imagination sculpt away to get new ideas.



## 14 Saving as a different version

As you progress with your image, it is best to save a new version by changing the filename. For example, 'character\_01', 'character\_02' and so on. This is helpful for us to go back to the previous version in case we end up messing up our work.

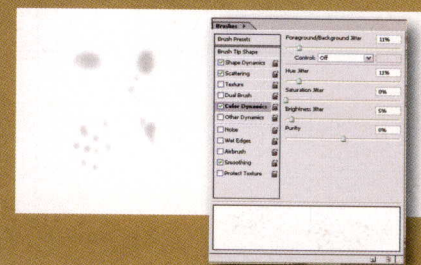


## 15 Cloth

Use a soft round-edged brush when painting cloth as it gives a soft feel to it. Shift between the Dodge and Burn tool to emphasise highlights and shadows. Make sure to use the same brush and setting you used with the main painting brush for this.

## Custom brush for skin pores

Create a new 200 x 200px file. Paint speckles with a 20% grey, soft, round-edged brush, then go to Edit>Define Brush Preset and name it 'Base\_skin\_brush'. Go to the Brush tab and apply these settings: Scatter = 450%, Control Pen Pressure = check both axes, Brush Count = 3, Count Jitter = 98%, Control = Off. Under Shape Dynamics, set Angle Jitter = 100%, Roundness Jitter = 72% and Minimum Roundness = 25%. Set Color Dynamics to Foreground = 11%, Hue Jitter = 11%, Brightness = 11%, Purity = 0%. Ctrl/right-click and select Create New Preset From This Brush. Then name it 'Skin\_pores\_brush'. There will be two skin pores brushes in your selection – delete the first as it's no longer needed.





# MASTERCLASS

## 16 Painting hair

Using the default Spatter 59 brush set to Pen Pressure, first paint the entire volume of how you want the hair to be with a big brush size. Gradually reduce your brush size and change colours to paint the hair into smaller groups. Once you're happy with the arrangement, reduce the brush to 2 pixels and paint some individual strands to make it look more natural.



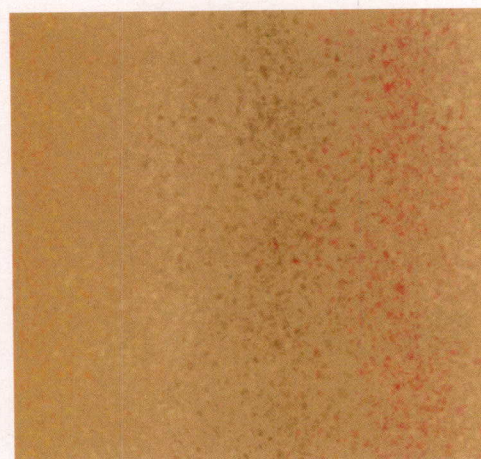
## 17 A quick flip

We must not forget to regularly flip our canvas horizontally. This gives us a fresh eye with our image and could easily determine errors we have made. What looks good on the other side might not work as well when flipped.



## 18 Skin pores brush test

Create a new file and fill it with your base skin colour. We must experiment with our new brush before applying it to our character. This is the outcome of the brush choosing different colours for it. Use a Background Colour of either blue or green to have a better output in the Color Dynamics settings to better blend with the skin colours.



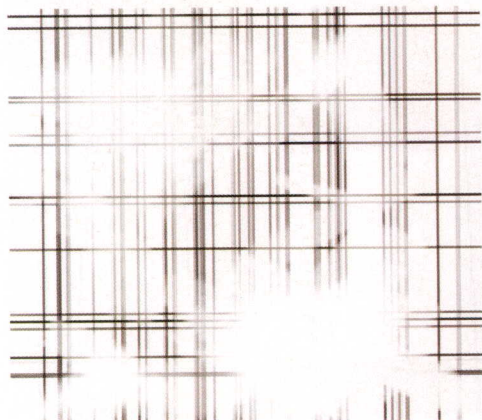
## 19 Detailing the skin

Skin, like cloth, needs to have soft feel to it. Use a soft round-edged brush, also set to Pen Pressure. Pick a colour from the skin palette and paint directly to your character layer. Texture the skin using our custom skin pores brush. Add a new layer above it and set to Overlay. Add pores to the parts where it bulges more.



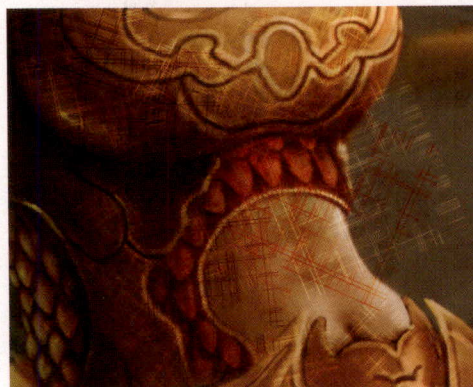
## 21 Creating custom brush scratches

Open a file sized 200 x 200px. With a hard round-edged brush, make random lines. Hold Shift to make perfect vertical and horizontal lines. Erase portions of these lines and create as a brush. In the Brush tab, set to Shape Dynamics with Angle Jitter at 48% and Brush Spacing at 68%. Ctrl/right-click and select New Icon to create a new preset.



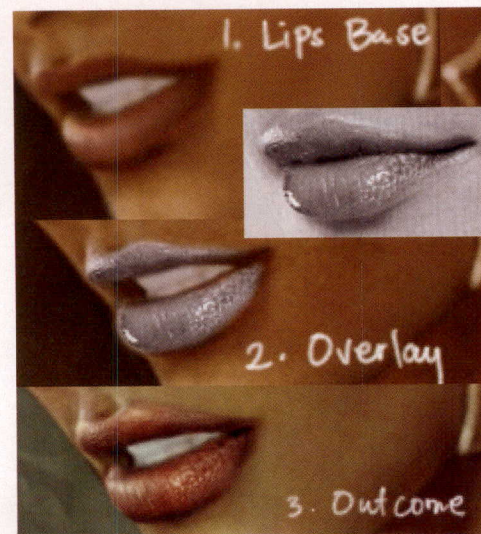
## 22 Adding textures to the armour

For a realistic look to the armour, add scratches to it. Add a new layer and set it to Overlay. Using our custom brush scratches, add bright colours to parts that the light reflects more, and dark colours to shadowed areas. Erase unwanted areas. Reduce the Layer Opacity to 50%, then merge the layers.



## 20 Getting lippy

First paint the base lips as seen in the illustration. Get a close-up picture of a lip and turn it to greyscale. Cut and fit to the base lips. Set the layer to Soft Light then merge the layers.



**"FLIPPING THE CANVAS HORIZONTALLY GIVES US A FRESH EYE"**





## 23 Cloth details and textures

Again add a new layer. Draw simple flower patterns then set the layer to Soft Light with Opacity at 35% and Fill 100%. Add another layer and add textures using the default Scattered Maple Leaves brush set to Soft Light. Merge all three layers.



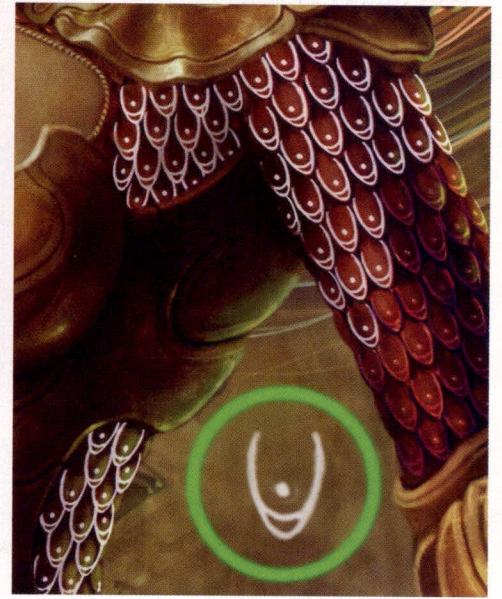
## 24 Creating a reflective sword

On a separate layer, first paint the shape of the sword, then sculpt-paint to give volume and details to it. When done, duplicate the sword layer (Cmd/Ctrl+J). Go to Filter>Sketch>Chrome, setting Detail to ten and Smoothness to zero, then press OK. Set the layer to Multiply at 30% Opacity then merge with the base sword layer.



## 25 Adding more details to the scales

The scales look flat, so add a few more details to them. Create a New Layer Set and add a new layer. Draw one simple detail for the scales and fit it into one. Duplicate the layer (Cmd/Ctrl+J) and using the Free Transform, fit it to another and repeat the same procedure with the rest. Merge the layer set folder. Set it to Overlay and merge with the image.



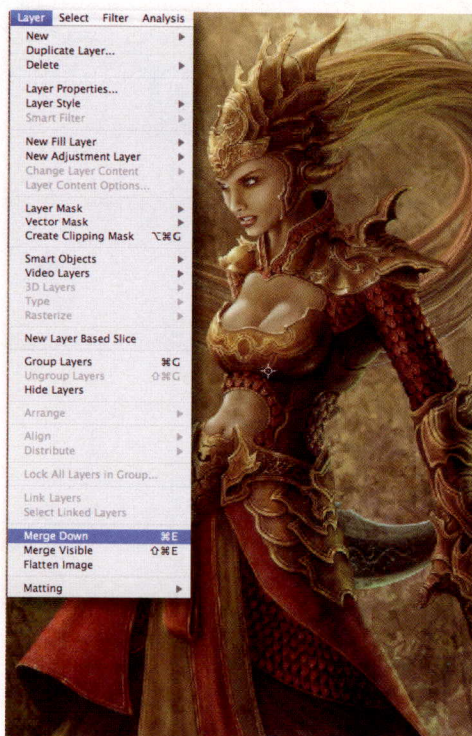
## 26 Background overlays

To make the background look more interesting, we scanned in some paper decorated with bamboo trees. Add it on top of your background layer, set it to Multiply and reduce the Opacity to 50%.



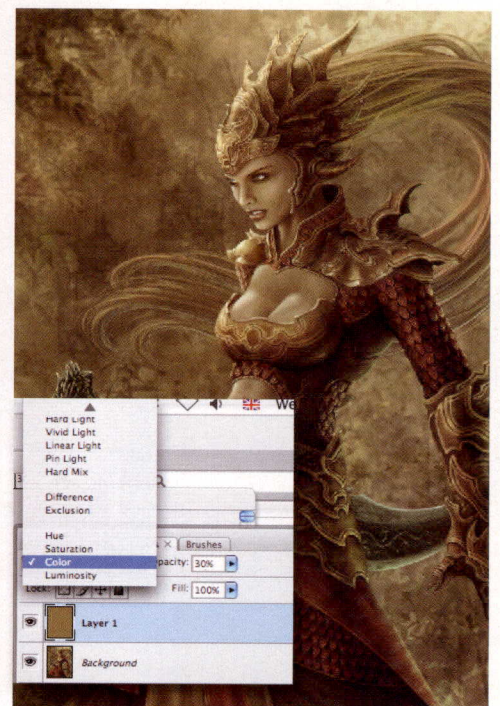
## 27 Finishing touches

Now we are happy with our image so it's time to flatten all the layers. Start filling in and making touch-ups to the areas that need refining. Add little details to the hair and highlights to the armour.



## 28 Semidesaturated look

Rather than going to the Saturation slider and reducing the saturation, it would be better to add a new layer filled with a soft, desaturated gold colour (R = 152, G = 118, B = 68), then set the layer to Color at a layer Opacity of 30%. Merge the layers to finish.



### Quick tip

It is best to assign shortcut keys for functions that we regularly use. For example, we have set Cmd/Ctrl+ for Flip Canvas Horizontally and Cmd/Ctrl+/ for the Brightness/Contrast sliders. Shortcuts help us work more efficiently.







# Professional photomontages

*Mix free stock images and textures to create a unique photomontage project*

**T**o complete this tutorial you'll need to use your own personal judgement on composition and content, which means everyone will end up with a unique piece that reflects the creator. This allows you to experiment to your heart's content and ultimately gives you complete freedom over the direction you choose to take.

It starts off simple and quickly gets complicated, so make sure your scratch drives are free and your computer is rammed up, as this will be a test for your machine. In fact, the finished piece before flattening comes in at a whopping 2.6GB when open in Photoshop. So put the kettle on and let's begin!



#### ON THE DISC

This image was created using Neil's own resources. To help you build your own image, we've included a library of resources on the CD, including a paper base texture, and put links in the text to free stock images you can use, which are the same or similar to the ones in the tutorial.

#### OUR EXPERT

**Neil Duerden**

This complex layered style is all the craze at the moment so here's a guide to how it is constructed. You'll need to add your own personal flair, but you'll end up with a killer piece. Neil is the man to guide you through. See more of his work at [www.neilduerden.co.uk](http://www.neilduerden.co.uk).



# MASTERCLASS

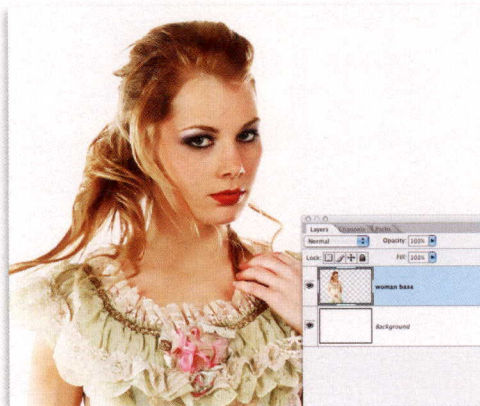
## 1 Image choice

Image choice is of utmost importance. You want something that inspires you and makes you feel good, as you will be staring at this for hours to come and the last thing you want halfway through is to think 'this doesn't work!' So spend a little extra time tracking down the perfect model image for your piece.



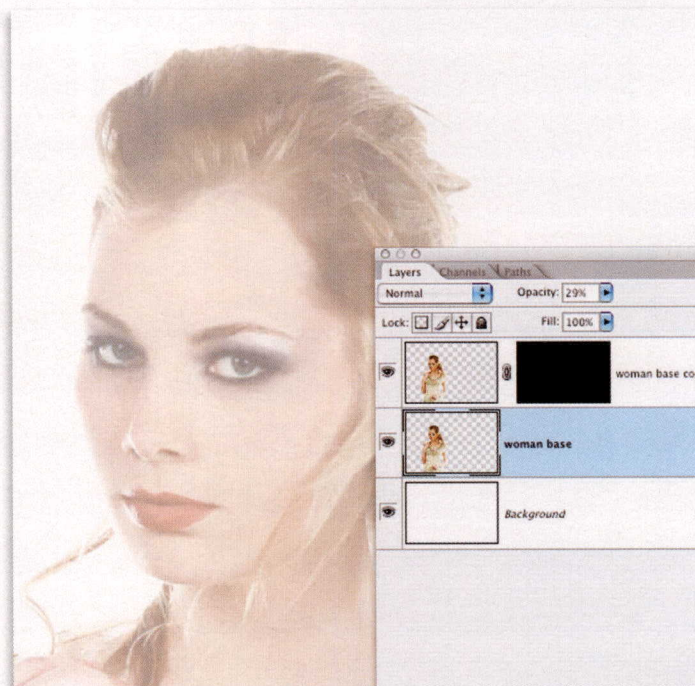
## 2 Clipperty clip

Now create a clipping path around your image. Spend a little extra time around the hairline or, if you prefer, mask the whole image ready to cut and paste it into your new document. Masking is really the best option, but as we intend to integrate the hairline to new elements, in this case we can get away with a path.



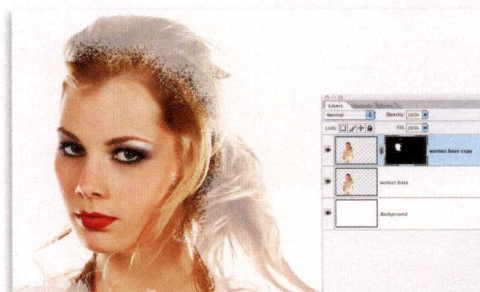
## 4 Hair mask

Duplicate the layer with your model shot on to create a new layer and add a layer mask to Hide All. Click on your layer behind the original model shot and make this 50% Opacity. Now, select the hidden layer on the layer mask and choose a Brush tool to suit your piece. Simply paint the hair in to make it look as if it dissolves into the background.



## 3 Cut and paste

Now create a new document to the finished size you wish to use this piece at. We have chosen a DPS, but will also make sure the detail will work as a single page. Paste the image on a new layer above the background and make sure you name your layers properly. Things will get complicated very quickly, so a few extra seconds spent on naming now will stop you throwing your mouse through the screen a little later.



## 5 Hair splats

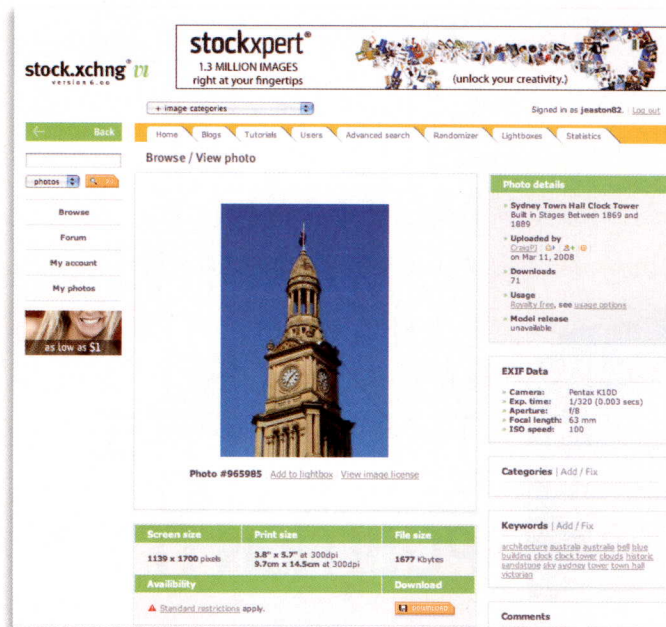
You should end up with an interesting hairline now, but also don't mask out right to the bottom. Again, choose a brush that is like natural media and blend the image smoothly into the background. Make it look like natural paint.



## 6 Hidden detail

Duplicate the hidden base layer of the model and make the layer visible. You want to set the blending mode of this to Multiply and leave it behind your masked version. This will allow the hair detail to be broken further by elements later in the construction of this piece. Make your original layer hidden again. We are now ready to start decorating!



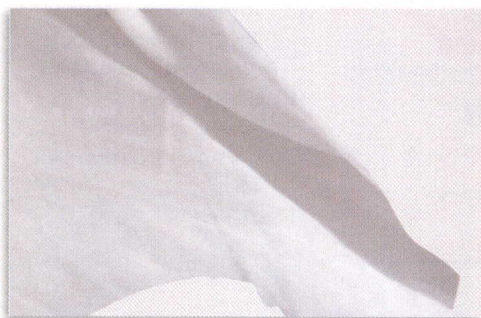


**7 Atmosphere**  
Now it's time to start creating a theme. We will begin by first deciding upon how the model should be integrated. This particular shot suits a gothic look with a positive vibe, so we have chosen a couple of suitable shots – try image numbers '962630' and '965985' from [www.sxc.hu](http://www.sxc.hu) as a start. Simply cut out your choices and paste them on a new layer just above the background.

**8 Placing the detail**  
Now position these elements to get a strong composition within your piece. You want this to look quite airy at this point as you will be building up the detail in the later steps and good composition is key.

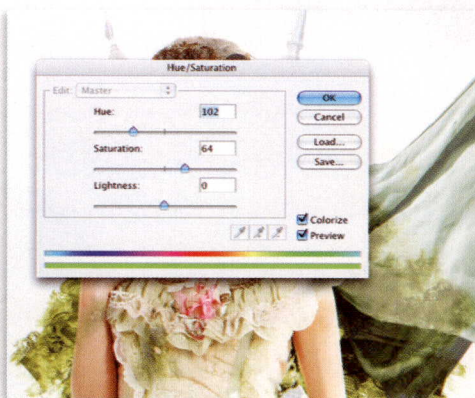


**9 Camera time**  
Go and find a white sheet and suspend it from a vertical. (Nailing it to a post is always good, but your neighbours will think you are mad!). Wait for the wind to blow it and take some shots of the fabric in the wind. Clip this out (or use 'Sheet.jpg' on the disc).



**10 Fabric flow**  
Now cut and paste this from your shot (with the path selected), into your main piece. You want this to be at the base of the layer stack and also desaturate this layer to a greyscale with high contrast. Turn the Opacity on this layer down to around half.

**11 More detail**  
Start to build more elements up behind the fabric. Draw them in Illustrator and import them by cutting from Illustrator and pasting directly into Photoshop, then position in the general composition where they fit best.



**12 Dye... not literally!**  
Now colour up the greyscale fabric using the Hue command. Simply make it look natural against your overall piece and this will help bond the whole artwork together. You want it ideally to be a little lighter than the detailing.

## Layer management

Always name your layers. At the beginning it might be simple to navigate your way through a file, but once you're into the hundreds or even thousands of layers, then it can all become a little messy. Start as you mean to go on and make sure the names make sense and you won't go wrong.



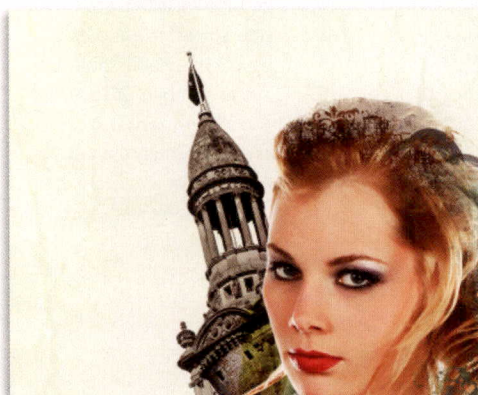
## 13 Hair

Now go back to your hairline and, using the Brush tool, blend it into the background more. The aim is to get a cool natural transition between your hair and the background. Spend a little time on this as it's important to get a good effect – people's eyes are always drawn to the head of a model.



## 14 Background

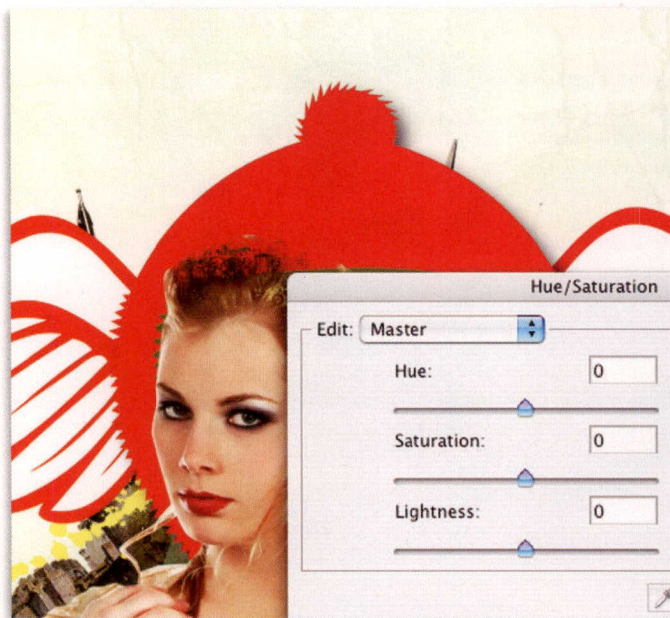
Open the 'Paper.jpg' file from the CD and paste it at the base of the image stack, just above the background. Using the Hue and Saturation command, adjust this to fit in with your colour scheme and solidify the whole piece.



**"PASTE YOUR CHARACTER INTO YOUR MAIN PIECE. ADJUST THE COLOUR VALUES SO THAT IT FITS. SCALE AND POSITION IT"**

## 15 Characters

Jump into Illustrator and draw some cute characters; go to town here and give them loads of personality, but not too much detail as they are going to be used very small and as an intricate detail within the final piece. See 'Illustrator.jpg' on the disc for one example of this.

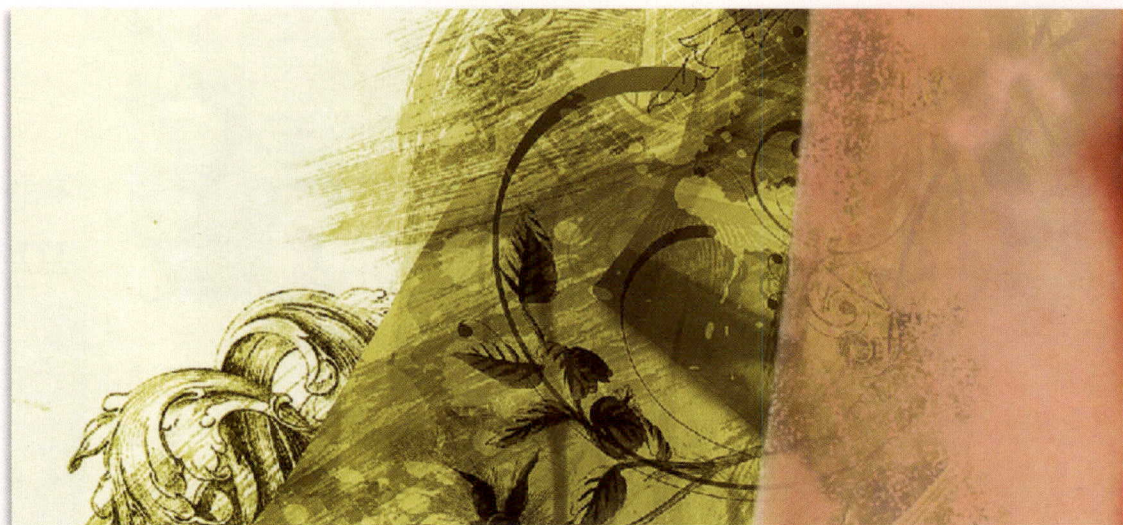


## 16 Back to Photoshop

Now paste your character into your main piece and first adjust the colour values so that it fits. Scale it down and position it where you feel it fits best. These should be adding visual interest, so make them small and interesting in both placement and actions.

## 17 Now hack!

Remember how we have two layers of the girl and another full version hidden? Well, go to the top layer and add a layer mask to Reveal All. Then, start to hide sections of the girl to allow the base of the image to show through.



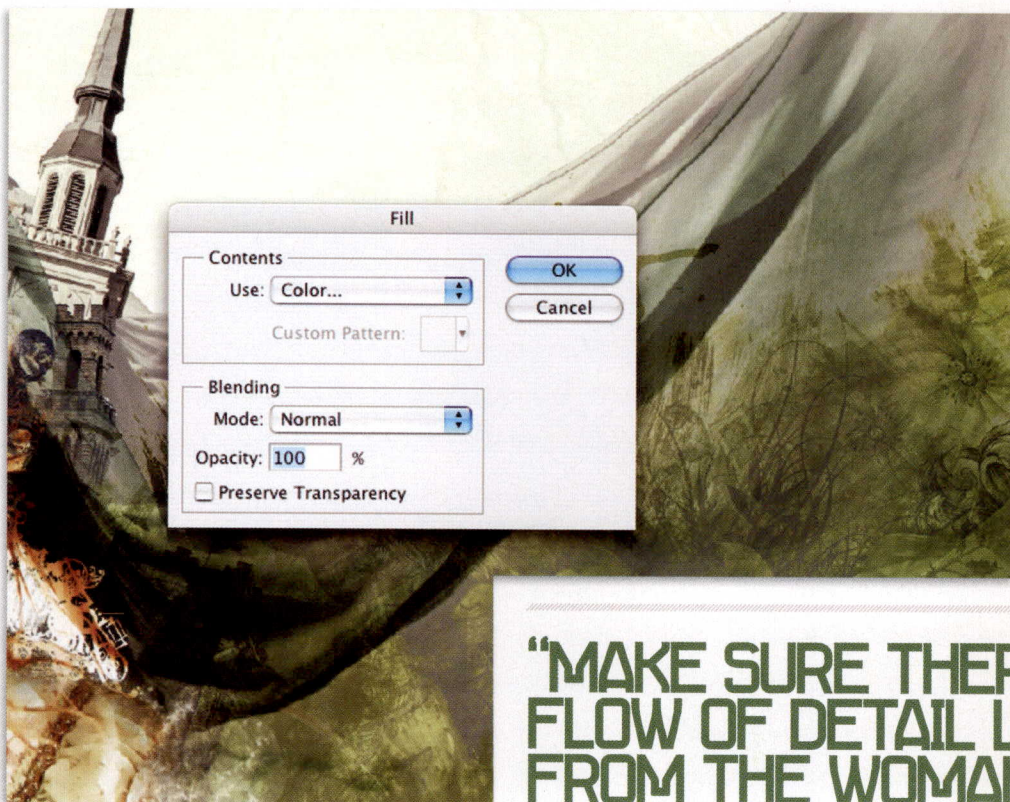




## "THE AIM IS TO GET A COOL NATURAL TRANSITION BETWEEN YOUR HAIR AND THE BACKGROUND"

### 18 Colour adjust

Add a new layer in behind the base girl and fill it completely with a colour that will match the overall feel, then apply this layer down using the Color command in the layer options. This will give you a great control over the overall colour below.



### RAM matters

As we all know Photoshop files get big quick, so next time you're going to go out, simply stay in and order a big block of RAM! You won't get the hangover and be annoyed at what you did on the night, but you will be able to get through Photoshop work a damn sight faster!

## "MAKE SURE THERE IS A CONTINUAL FLOW OF DETAIL LEADING AWAY FROM THE WOMAN'S BODY"

### 19 Flow

Go back into your detail and make sure there is a continual flow leading away from the woman's body. This should be subtle and yet complex in the build so to slowly draw the eye away from the model shot but not strong enough to overpower it.



### 20 Base extension

Finally, either paint some detail in by hand and scan or use various brushes to paint a matching base coat just above the paper layer then multiply this down. Flatten it to finish.



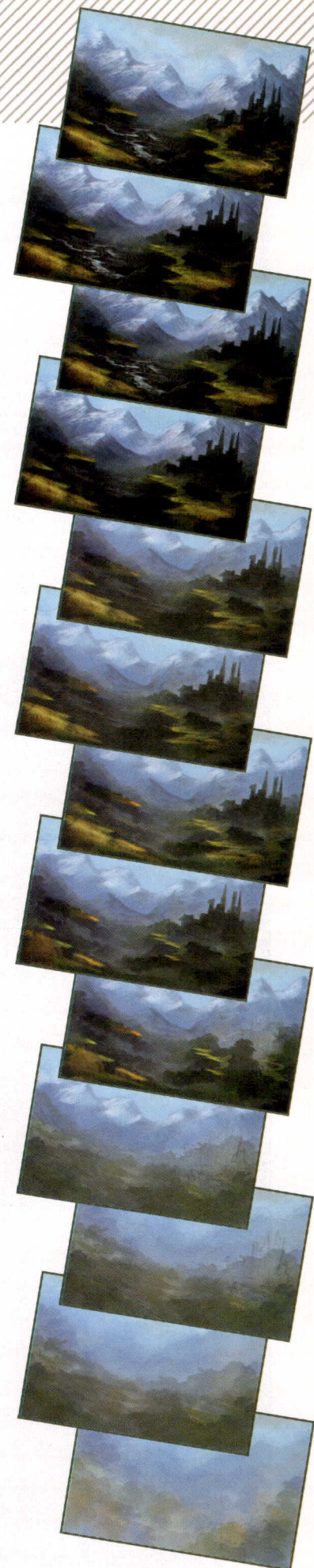


# Speed painting





*Finish: 6 hours 3 minutes*



*Start layer*



Time taken:  
6 hours  
3 minutes



## ON THE DISC

On the CD, you'll find two layered PSD files with the final image, the .abr file for the brush list used and the full-scale resolution of the final speed-painting image.

## OUR EXPERT Mike Corriero

Mike is a freelance concept artist and illustrator for the videogame and film industries. His work has been featured in a number of promotional outlets including Ballistic Publishing series like *Exposé 4* and *5*, *2DArtist* and *Corel Painter*. Some of his clients include Radical Entertainment and Liquid Development. His work can be viewed at [www.mikecorriero.com](http://www.mikecorriero.com).

*Utilising light, colour and texture to push the visual communication of a concept purely through a first glance*

**W**hat we'll be learning in this tutorial are some useful guides and techniques to producing a speed painting, and what makes a speed painting important in the concept design industry. First, we will need to produce a list of brushes that will make the painting process much quicker, smoother and less hectic. You can make your own custom shapes from photographs, or you can just paint with custom brush shapes in Photoshop. These textured brushes and custom shapes will be essential to painting quickly and producing the illusion of detail, without having to go in and really paint every little mark. The inspiration for the colour scheme of this environment came from three different reference photos while keeping in mind movies such as *Lord Of The Rings* and the like.

You'll find that Photoshop is a much more efficient program to use for speed painting than any other art application out there. Using the shortcut keys to open up your brush list, collapse layers and increase or decrease the size of the brush will help cut the time it takes to produce a painting like this in half. Photoshop makes it simple to set up your interface for optimal performance and it's capable of handling large file sizes and brushes without playing catch-up.

## Thumbnail at a glance

What you're striving for when producing a speed painting is to get that initial mood and design down, without spending more than a few hours producing the colour and details. If it looks good as a thumbnail, it's communicating all of the necessary information we need to understand the image even if we see it at the full resolution. Rendering details is more about producing 'working concepts', but a speed painting is more about communicating that initial mood and layout of an idea without wasting your time noodling the image. The details are there, but they are only suggested.



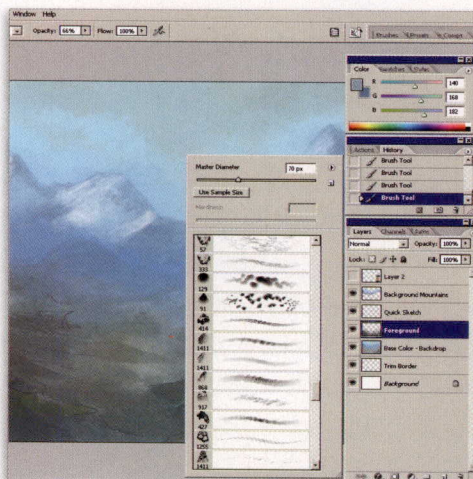
## 1 Lay down the base colours

Just so we're not heading off into blind territory, we laid down a very quick line sketch that is nothing more than a doodle, but it will help keep us on track. The first thing we're doing is laying down the base colours for the background. This will define the backdrop colour for the sky and distant mountains.



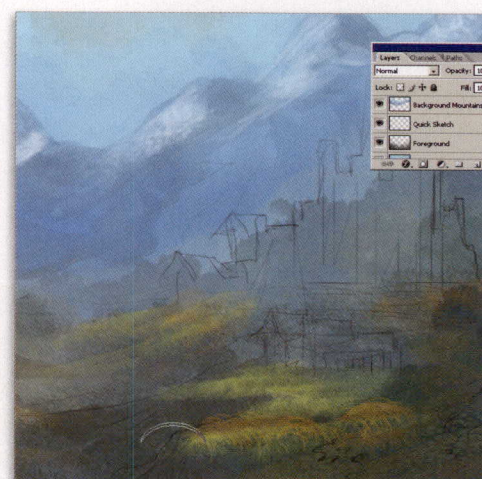
## 2 Separate the foreground from the background

With a custom brush we're separating the background elements from the foreground with a difference in cool to warm tones. Custom brushes are key to speed painting. We want it to slowly progress from the cool blue and snowy mountains to the more lush foreground, so we're keeping the base of the foreground in a cooler mid-toned green.



## 3 Warm it up

Referencing our colour palette from three different photographs, we want to try to mix in some warm orange and yellows with the brighter greens in the foreground. The brush we're using is just to lay down a quick textured feeling instead of a simple flat round brush. It gives off the impression of grassy patches, weeds, bushes and leaves without having to paint each individually.

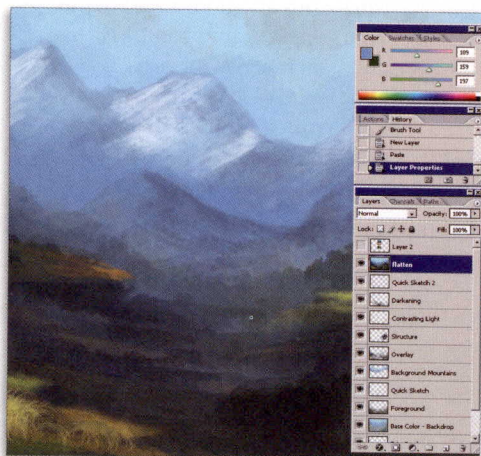






## 04 Contrasting values

We're heading in with some darker tones to add in shadow and define the various cliffs and planes in this environment. With two distinct brushes we're adding in what will become distant batches of trees and throwing down some much brighter light sources where the patches of grass really shine. We'll flatten the image at this point since most of the image is secured.



# "CUSTOM BRUSHES ARE KEY TO SPEED PAINTING"

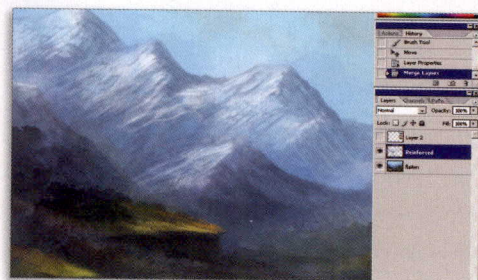
## 05 Block in the structure

Once we've flattened the entire image up to this point, we're going to block in the large silhouettes of the castle structure and the smaller house. We're also upping the levels and adjusting the light and dark values to really pop out the forms and colours. The structures for now will remain rather suggestive.



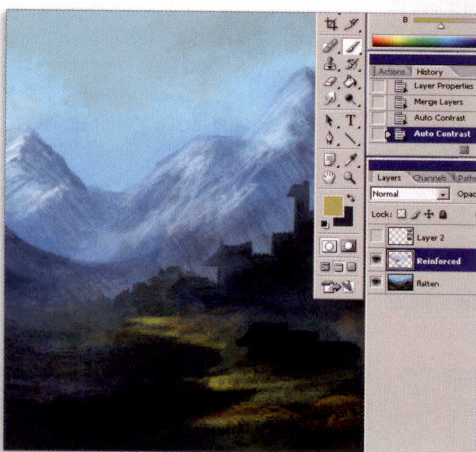
## 06 Reinforcing

The environment at this point has enough information that when viewed at a thumbnail scale it contains enough separation in values, shapes and suggested concepts that the mood is understandable. Now we want to take the initial colours and suggested shapes and utilise some custom brushes to define and reinforce these elements a bit further.



## 07 From dark to light

In order to provide more depth to the image, we're adjusting the levels again. The darker the values are, the more possibilities there are for adding depth. Overlaying complementary colours such as a purple or violet with a low-opacity brush on top of an element like the mountains will help push the interest of the colour scheme and the tones throughout the painting.



## 08 In the gully

In the heart of the painting, down in the gully, we want to provide an extra element that will enable us to add a bit of forced perspective. The river will help stabilise the ground plane as well as mirror the colour of the sky and bring some of that tone down into the foreground. It's also a great way to show scale.



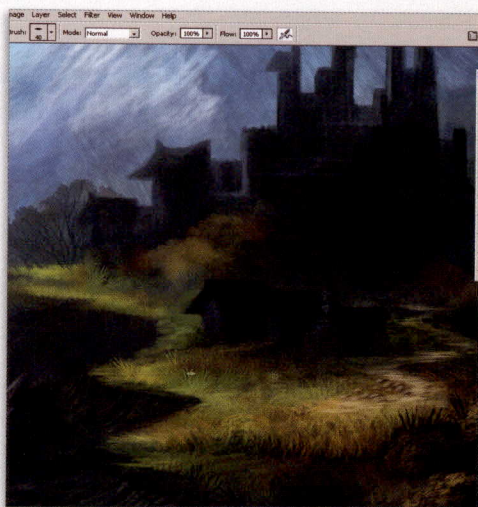
## 09 Panel right

The river is really helping to bring the background and the foreground together. We're going to focus on the right panel at the moment since the structures are the main focus and the only man-made element in the image. We want to strengthen the foliage and colours of the plane this structure sits on. A few small trees have been added with a custom brush.



## 10 Repetition

In repeating something like the river's shape in the form of a path that leads from the small house to the castle, it will help tie the left and right side of this environment together. Once again, we're not spending a lot of time detailing out the structures because this is merely a mood concept and a suggestive speed painting, but a few textures will go a long way.



## Quick tip

You know your speed painting is working when it appears to have grasped a viewer's attention even when viewed at a distance. In fact, it's the whole point to a speed painting. You need to grab their attention in an instance, with as little detail and effort as possible, but you still need to make it recognisable.



## Time breakdown

**1 hour 30 min:** We were able to quickly lay down a base sketch and what made up our colour scheme for the entire painting. We had blocked in the dominant elements in the scene and established the general concept. This covered the rough bases of what would be pushed further later on.



**2 hours 30 mins:** Next we had established the riverbeds and provided extra suggestive details to the mountains in the distant background. Most of the time was spent on the river rocks, reflection and some foliage in the surrounding area.



**4 hours 30 mins:** By this time we had completed most of the colour scheme, fixed the levels and values while adding textures for the trees and blocking in the structures. Some small refinements were made to the foreground cliffs and planes while pushing the shadows and light.



**5 hours 30 mins:** The next hour was spent refining the structures with some additional texturing. The image had been flattened so we could add more contrast and depth to the background, while providing an extra layer of mountains.



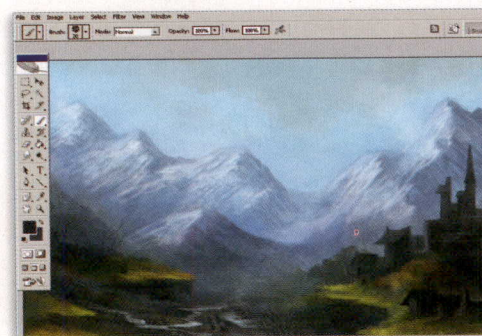
**6 hours 3 mins:** The remaining time was spent adding extra foliage details to the planes near the castle and the house structures. Level adjustments and additional colours were added to bring more focus to the right side of the environment too.



## "SPEED PAINTING IS MORE ABOUT COMMUNICATING THE INITIAL MOOD AND LAYOUT OF AN IDEA"

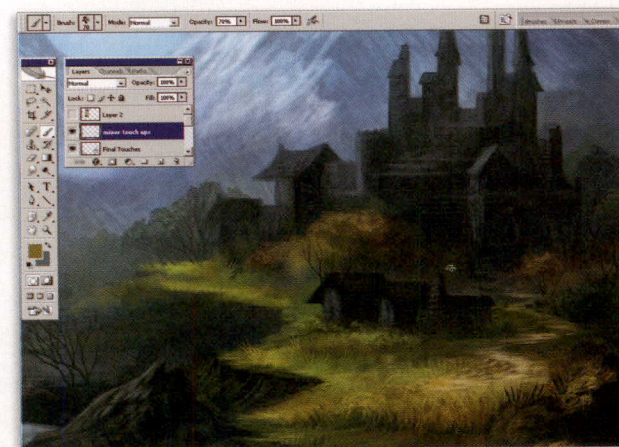
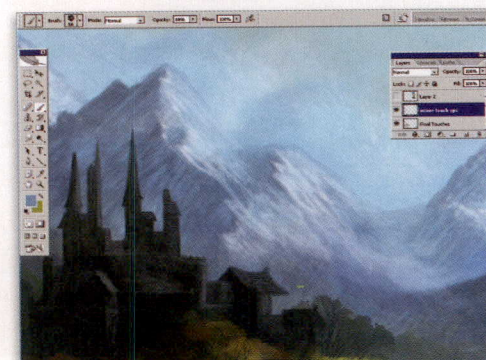
### 11 Atmospheric depth

We're going in right now and pushing the depth back. With a large soft brush set to a low opacity, we're pushing the mountains back and providing a bit of snow being blown around at various tips. Some separation of the castle structure is taking place and a bit of atmosphere texture is added to the horizon at the base of the mountains.



### 12 Mirroring and additional depth

If you mirror your image, you'll be able to pick up more easily on any flaws. With an outdoor environment like this, there shouldn't be too many issues, since the perspective isn't that intricate. We're pushing the background depth back a bit by adding another layer of mountains way back in the distance.

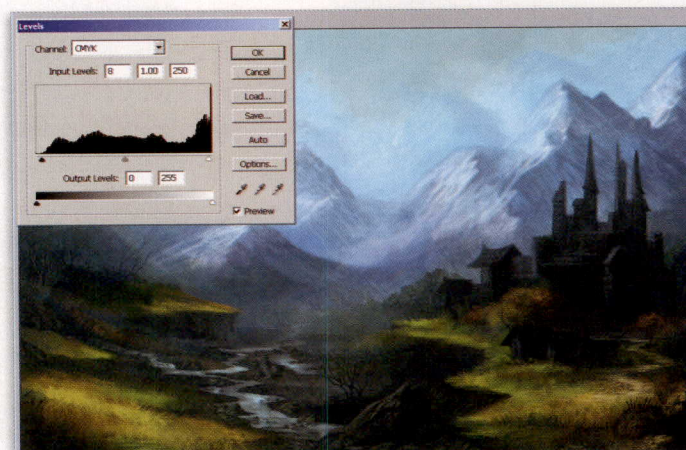


### 13 Focal point

We've kept the structures in silhouette for most of the duration of the speed painting. Keeping them simple and blocked in with a dark value will actually help in various ways. You don't need to spend hours designing the architecture, but with some quick separation of the dominant elements you'll get your point across. We've spent more time adding leaves and brightening up the saturation and colour variants around the area to help draw attention.

### 14 Final adjustment

The painting is complete after about six hours. The last adjustment is made using the levels to help bring out the most in the colour and values. We can continue to add details and refine things on this picture, but it wouldn't be considered a speed painting any more. Our main concern was to work out the colour scheme, mood and composition.





# OUT NOW!

The new Photoshop Creative Collection Volume 4  
and the new Photoshop Creative eMag Volume 3

## Bookazine £12.99

### Photoshop Creative Collection Vol 4

#### Photo editing

Give your photos the ultimate makeover with our top editing guides

#### Artistic projects

Choose from a huge array of creative projects and improve your skills

#### Techniques

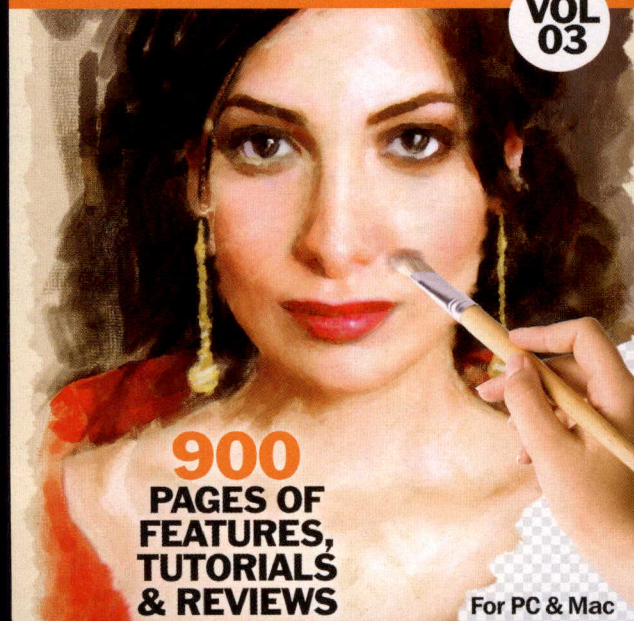
Great advice to increase your knowledge of the Photoshop tools



## Photoshop creative eMag

Issues 25-36 of Photoshop® Creative on one interactive disc

VOL 03



VOLUME 3  
ISSUES 25-36

Photoshop creative

eMag

Issues of the  
one disc!

PAGES  
AND  
REVIEWS

DVD  
ROM

Imagine Publishing Ltd

## Photoshop creative collection

250 pages of creative digital projects  
Inspirational advice and tutorials to improve your Photoshop skills

VOL 04



## Volume 3 eMag £19.99

12 issues of Photoshop Creative  
Over 900 pages of tutorials and features

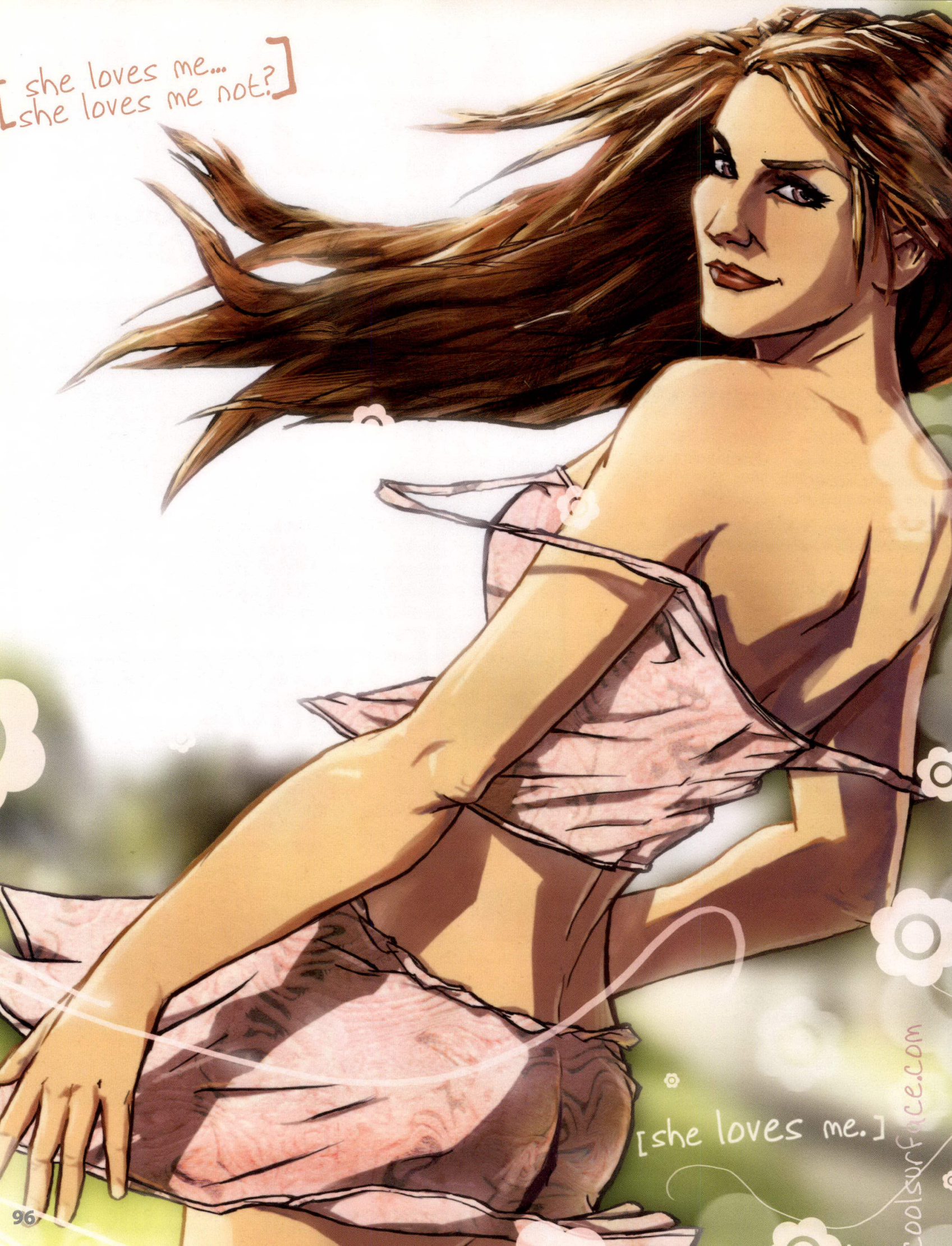
# eShop

Order online now!  
[www.imagineshop.co.uk](http://www.imagineshop.co.uk)

ip  
IMAGINE  
PUBLISHING



[she loves me...  
she loves me not?]



[she loves me.]





# Summery illustration

*Cool Surface duo David and Sarah show you how to combine real-world textures with Photoshop to create this bright and breezy summer image*



## ON THE DISC

We've supplied all of the textures and brushes you'll need for this tutorial, including the lines for those of you who want to get straight to the fun part and a custom brush set.

## OUR EXPERT

### Cool Surface

David and Sarah Cousins run Cool Surface from the south west of England. They are currently illustrating a series of books for Macmillan Publishing and producing work for a number of magazines. Their stylised art boasts a mixture of Eastern and Western influences, and has a tendency to include pretty girls.

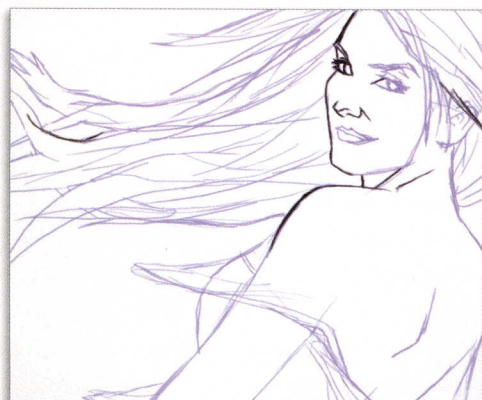
**W**e love summer. Granted, hayfever can be a real pain, but it's lovely when it's warm and everything looks better in the sunlight. (Well, apart from LCD monitors, but let's not be pedantic!) So whether you're in the sunny season, or cooped up in the middle of winter, we've come up with an image to invoke some of the more pleasant elements we associate with summer.

In this tutorial you'll learn how to make the complete image, from the initial rough drawing all the way to using textures ranging from the back of a sketchbook to actual human hair, which you can find attached to the front cover... just kidding: it's a scan on the CD!

Also on the disc we've included loads of other goodies, such as custom brushes, textures and even the finished lines for those of you who may not feel like drawing but would like to take part in the rest of the tutorial. If you're using the lines provided, you'll need to download Mack's Remove White filter from [www.photoshop-filters.com/html/macks.htm](http://www.photoshop-filters.com/html/macks.htm). This tutorial assumes you're using a graphics tablet, because frankly you'd be mad not to!

## 1 Option 1: Drawing it yourself

If you want to start from scratch, open a new A4 RGB file with the dpi set to 300. Create a new layer called 'Rough', and use Dave C's Pencil 7 from the brush set on the CD to sketch your image using a light blue. When happy, create a new layer above Rough called 'Lines' and switch to black to draw your final lines, then click the eyeball in the Layers palette to hide the Rough layer.



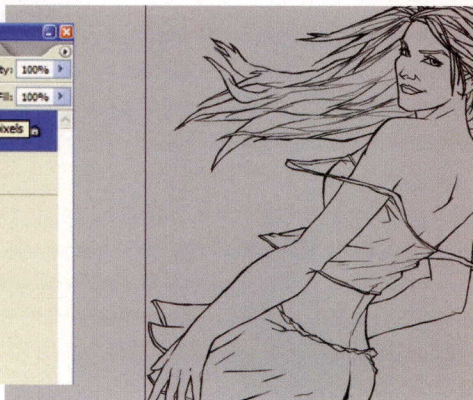
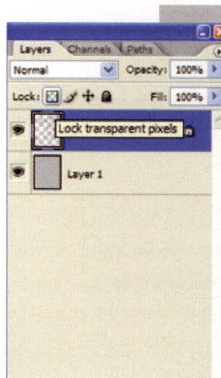
## 2 Option 2: Using the lines

If you're starting with the existing lines we've provided on the CD, open the 'Summer Lines.jpg' file and select Make a New Layer From Background, or double-click on the Background layer in the Layers palette to put the art on its own layer, and name the layer 'Lines'. Run Mack's Remove White filter to eliminate the white pixels, leaving you with just the lines.



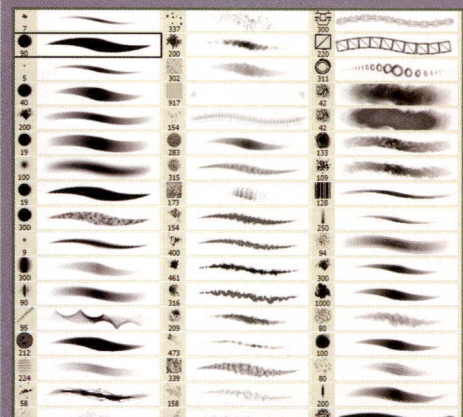
## 3 Lockdown!

Your next step is to click on Lock Transparent Pixels in the Layers palette (the chequered square icon). Immediately below 'Lines' create a layer called 'Blends', followed by 'Hair', 'Clothes2', 'Clothes', 'Skin' and 'Background'. Now create one final layer called 'Above' and then position it above the 'Lines' layer. Fill the Background layer with grey, because it's never a very good idea to colour on a white background.



## Custom brushes

Custom brushes are easy to overlook in Photoshop, but it's worth making the effort to understand them. Creating a custom brush is simple enough: you just make a black-and-white image/shape of your choosing and click Edit> Define Brush Preset, and you have a new brush! Altering the Preferences is where they really come into their own, though. You can change everything from the basics – Size and Roundness, Opacity and Flow – to more diverse options such as Scattering, and even use a dual brush function, which combines two separate brushes with often unpredictable outcomes. Get experimenting now!





# MASTERCLASS

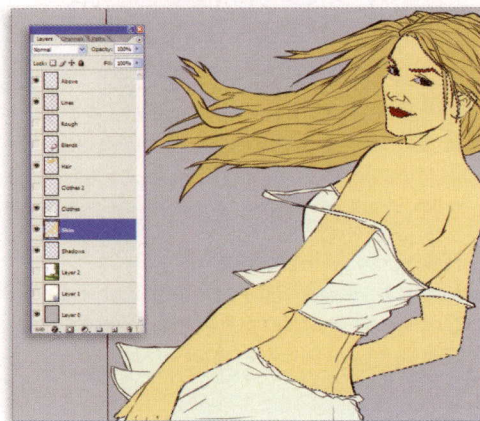
## 4 Size matters!

Before going further, we're going to advise you to use as large a brush as possible, and view and perform the majority of the tutorial at 25%. Photoshop will pixelate views other than 25%, 50% and 100%, and using the larger views not only increases the chances of you fussing with details that are too small to notice, but will put increased strain on your arm as well, and nobody wants RSI – trust us!



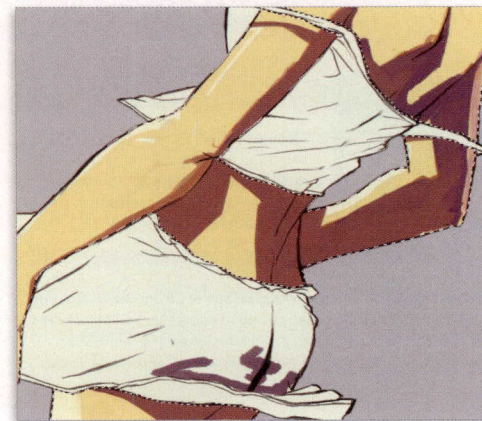
## 5 Brush up on your colours

Using Dave C's Flat Colour Brush, block in the flat colours, ensuring that different sections of colour that are next to each other in the image are not coloured on the same layer. Starting with the top colour layer, in this case 'Hair', Cmd/Ctrl-click the thumbnail of each layer to select its contents, then hit Backspace on every layer below it. This deletes any colour that's overlapping, which will come in handy when we start the shading.



## 6 Shady business...

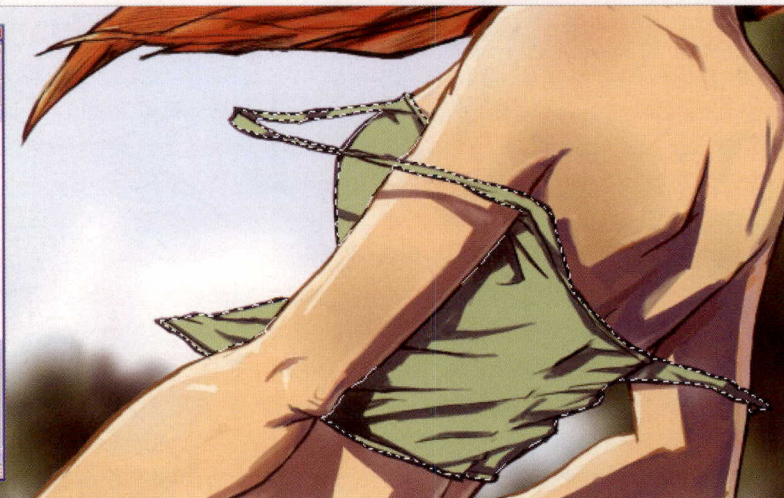
Now add some shading to each layer in turn, using Dave C's Pencil 7 (this is the brush that we'll be using for the rest of this tutorial). Next, Cmd/Ctrl-click the thumbnail of each layer and then apply the shading on the 'Blends' layer, and – seeing that we've deleted any overlap between layers – we can now happily colour away without having to worry about being neat!



**"KEEPING ALL OF THE SHADING ON A SEPARATE BLENDS LAYER IS VERY USEFUL IF A CLIENT ASKS YOU TO CHANGE SOMETHING WITHOUT WARNING!"**

## 7 A note about shading

Keeping all of the shading on a separate 'Blends' layer not only means that all your shading is easy to manage, but it also allows you to painlessly change the base colours at any time later should you want to, without undoing all the hard work you did on the shading. It's very useful if a client asks you to change something without warning!



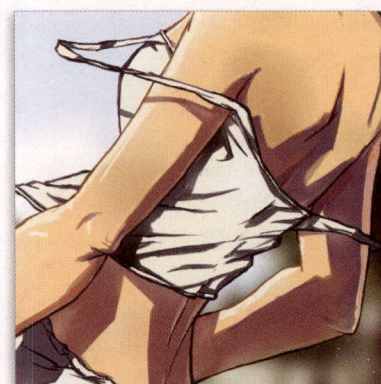
## 8 Background, check!

Open 'background.jpg' from the CD, select the canvas (Cmd/Ctrl+A), copy (Cmd/Ctrl+C) and then paste (Cmd/Ctrl+V) it into our image at the very bottom. The background is blurred so that it doesn't detract from the girl or design elements later. We've supplied a blurred background, but if you wanted to use your own photo, make sure you apply a Gaussian Blur to it.

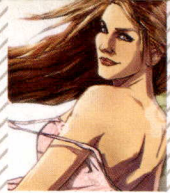


## 9 Light in the shadows

When shading, remember that although the sun is the primary light source, it's not the only one. Even areas in the shadow have light reflecting back on them. For example, the arm is casting a shadow onto her waist, but it's also reflecting ambient light from around her onto the same section (this is often called 'radiosity'). The grass and path will also reflect light back.







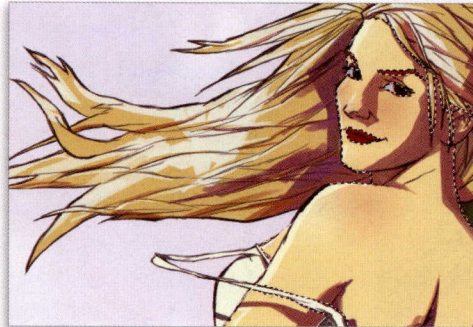
## Experiment with textures

Adding textures is a great way of bringing something different to your Photoshop work. And with the aid of your trusty digital camera and scanner, everything around you can become a texture. Sometimes it's an obvious link, like using scanned hair, but sometimes you can get a great texture from something completely unrelated. Look around you – crumpled paper, a lottery ticket, a photo of a wall could all become something very different in Photoshop once you start playing around with layer styles. Try setting the blending modes of the cardboard texture to Screen, Overlay and Soft Light, and see the different effects you can get.



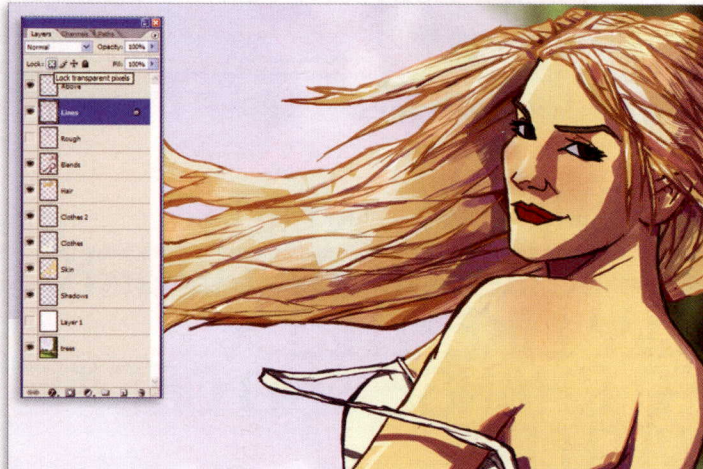
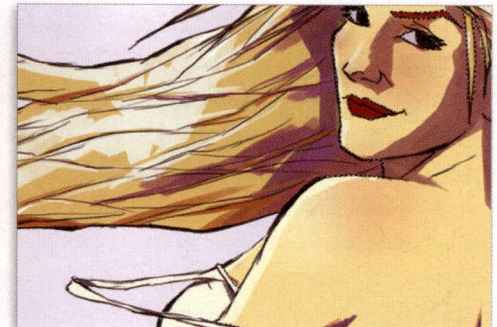
## 10 Cover your bases

As human skin has lots of variations in colour, we need to make her skin look less uniform. Cmd/Ctrl-click the Skin layer, select the Radial Gradient tool (G) set to 25% Opacity, and add colour to her shoulders and cheeks and fingertips, as these are naturally more red than other areas of skin. Just be sure to choose a fairly desaturated red so that she doesn't look sunburnt!



## 11 A light touch

Next, add some light gradients with the same settings as before, but using a pale yellow colour to her skin where the light source would naturally hit it. This would include her forearm, forehead, chin and the top front of her shoulder. Also, you can add radial gradients on the clothing and hair layers where the light would be stronger.



## 12 A fine line

Because we locked the 'Lines' layer earlier, we can colour directly onto the lines without worrying about harming them. Choose a colour that will complement each section. Usually a darker and more saturated version of the fill colour will work – for example, brown for areas of skin in the sun and a very dark brown for skin in the shade.

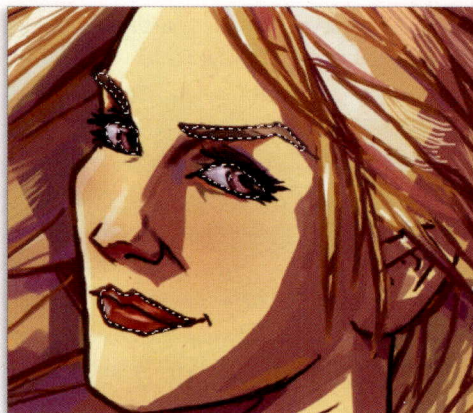
## 13 The eyes have it!

Because the face is the main focal point, we should spend more time making sure it's rendered well, so zoom in closer for the moment. Because the eyes should be wet, add light reflections on the 'Above' layer. On the 'Blends' layer, colour in some variations on the iris, working in from the outside, going from dark to light. Also subtly shade the whites of the eyes.



## 14 Lip service

Now add highlights to the lips to make them look glossier. Remember what we said about light sources, and add light from both the sun and surrounding sky. Combining these with the shadows will really help define the lips as 3D objects. Also, add more shades of colour around the eyes to draw attention to them. When done, zoom out to 25%.



## 15 A change of clothes

Next, we're going to apply texture to her clothes. Cmd/Ctrl-click the Clothes thumbnail and use the Lasso tool (L) while holding Opt/Alt to deselect everything except her top and skirt. Open 'Pattern1.jpg' from the disc, select and copy it then use Edit>Paste Into (Shift+Cmd/Ctrl+V). Set the blending mode to Hard Light in the Layers palette and the layer Opacity to 79%.

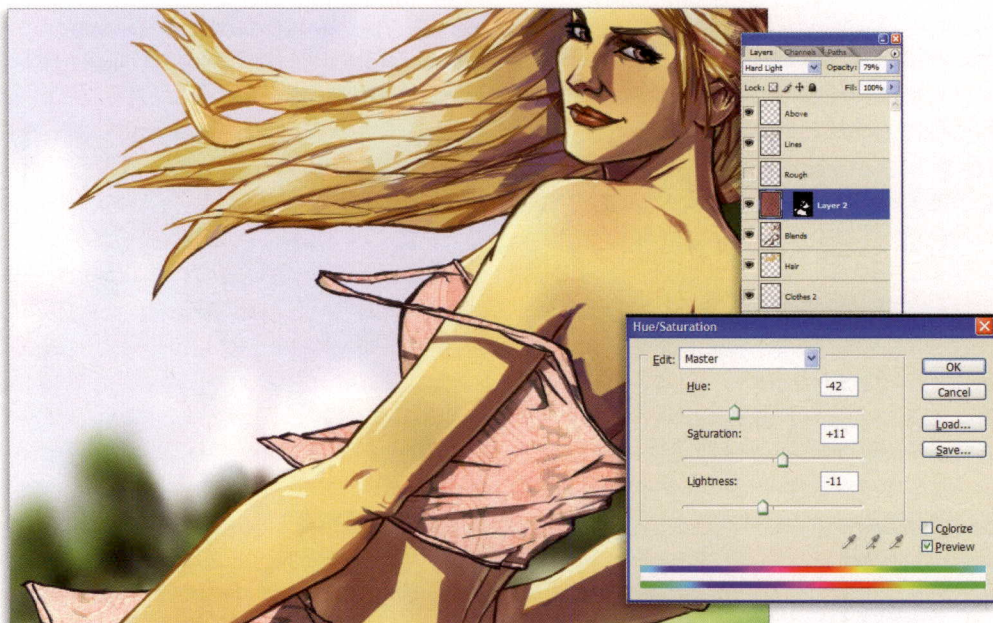




# MASTERCLASS

## 16 In the pink

Move the 'Clothes Texture' layer above 'Blends'. The colour is a little uninspiring now, so select Image>Adjustments>Hue/Saturation (or press Cmd/Ctrl+U) and move the sliders to make the following adjustments for a more appealing shade: Hue -42, Saturation +11 and Lightness -11.



"AS OFTEN HAPPENS WHEN CREATING A PIECE OF ARTWORK, WE ACTUALLY LIKE THIS UNINTENDED CHANGE AND DECIDE TO STICK WITH IT"

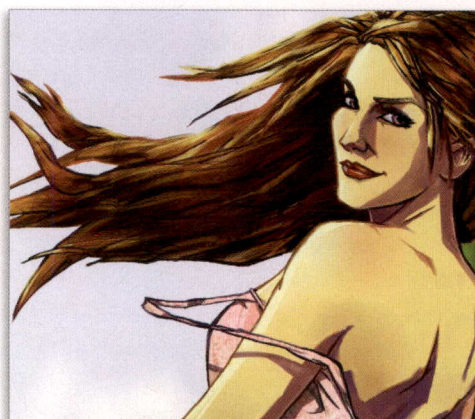
## 19 Hair today...

Now we'll add more realistic texture to her hair. Open 'hair.jpg' and copy. Cmd/Ctrl-click the 'Hair' layer thumbnail and use the Lasso while holding Opt/Alt to deselect everything but the hair. Paste Into the selection (Shift+Cmd/Ctrl+V); transform it (Cmd/Ctrl+T) so you're happy with the position. Make the blending modes Overlay and place the layer below 'Blends'.



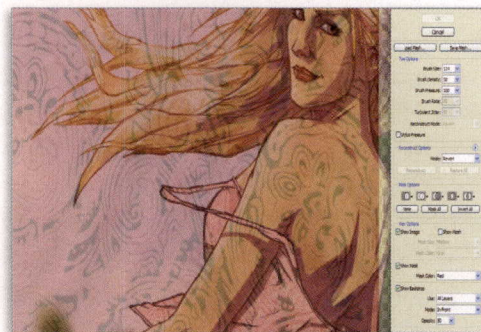
## 20 Because you're worth it!

She's suddenly been transformed from a blonde to a brunette! As often happens when creating a piece of artwork, we actually like this unintended change and decide to stick with it. As the shading is on a different layer, we can Cmd/Ctrl-click the 'Hair' thumbnail and fill with a new brunette colour, leaving the shading intact (see, we told you that would come in handy!).



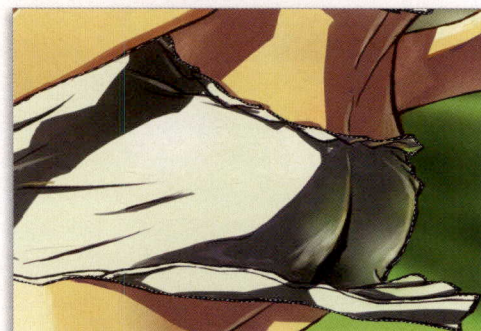
## 17 Liquify!

Now make the pattern follow the form of the clothes. Select Filter>Liquify and use the brush to push the pixels around so the pattern fits with the material's folds and curves. Select the Spot Healing brush (J) and use it to remove any unnecessary areas such as on the underneath of her skirt where it flows up.



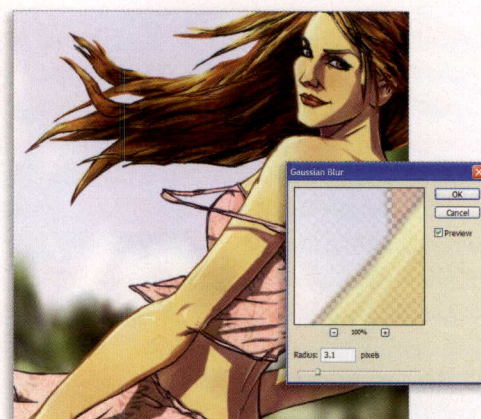
## 18 A cheeky issue...

Cmd/Ctrl-click the Clothes thumbnail, and on the 'Blends' layer add very light green highlights on her, ahem, derriere. Hit Opt/Alt to colour pick a brighter green from the background to add ambient light to the area.



## 21 Illuminating matters

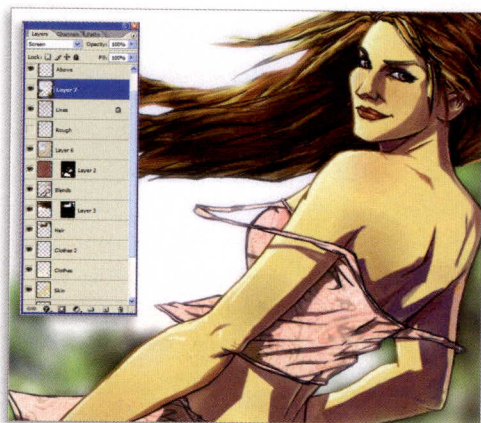
Now it's time for a little trick to simulate light scattering and create a bright sunny day. Press Shift+Cmd/Ctrl+Opt/Alt+~ to select the light parts of the image on every layer. Hit Shift+Cmd/Ctrl+C to copy from all visible layers and paste (Cmd/Ctrl+V). Name this layer 'Luminosity' and place it below 'Lines'. Apply a Gaussian Blur (Filter>Blur>Gaussian Blur) at 3.1 pixels.



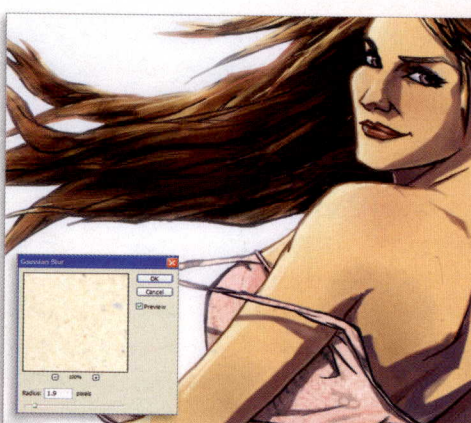




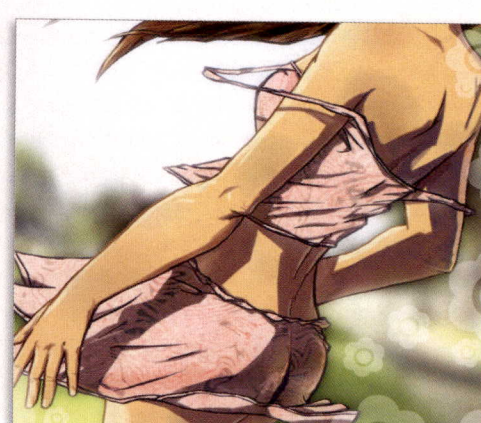
**22 It all seems so hazy now...** To create a nice light and hazy atmosphere, go to the 'Lines' layer and use the Magic Wand tool (W) to select all areas outside the girl (don't forget the space between her right arm and body and above her right shoulder). Go to the Background layer then copy and paste. Name this layer 'Glow', place it above the 'Lines' layer and set the blending mode to Screen. Apply a Gaussian Blur so it bleeds over slightly onto the girl.



**23 Everyone has their flaws** Her skin is looking a bit too smooth and flawless, so Cmd/Ctrl-click the Skin thumbnail, open and copy the 'Cardboard texture' file from the CD and select Edit>Paste Into (or press Shift+Cmd/Ctrl+V). Place this layer above 'Luminosity' and set the blending mode to Multiply with 64% Opacity. Apply a Gaussian Blur at 1.9 pixels. Use the Spot Healing brush (J) to remove any larger specks.



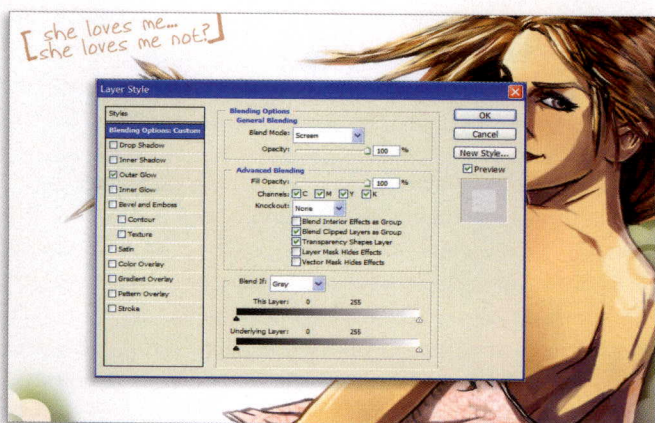
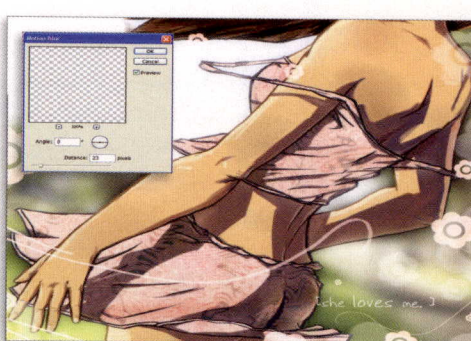
**24 Flower power!** Create a new layer (Shift+Cmd/Ctrl+N) and name it 'Flowers'. Place this layer above the Above layer and set it to Soft Light. Using the flower brush supplied on the CD, select a white colour and add some flowers to the image, using the brush like a stamp. The Pen Pressure settings of this brush mean that the size of the flower is determined by how hard you press on your graphics tablet.



**25 Write away!** Press 'T' to select the Text tool and add your text. We chose 'she loves me', 'she loves me not' to keep with the relaxed theme, and used the 'Bobsfrantic' font (freely available online), terracotta for the top-left section of text to complement her hair, and a pale pink set to Screen for the bottom right text to tie in with the flowers.



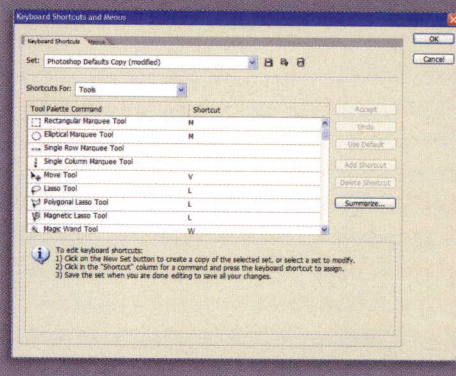
**26 More flowers** Nearly there! Create another new layer called 'More Pink Flowers' below the 'Above' layer and then set it to Screen. Colour-pick a dark pink from her clothes, and add some more flowers to the image. Next, using Dave C's Pencil 7, draw some flowing lines across the image.



**27 Finishing up** Go back to the 'Flowers' layer. To create depth of field, apply a Motion Blur (Filter>Blur>Motion Blur) at a 0-degree Angle and a Distance of 23 pixels. Double-click on the layer containing the bottom-right section of text in the Layers palette, and tick the Outer Glow box in the left-hand side of the Layer Style window. Take one last look at your image to check that you are happy with it, and you're done!

## Keyboard shortcuts

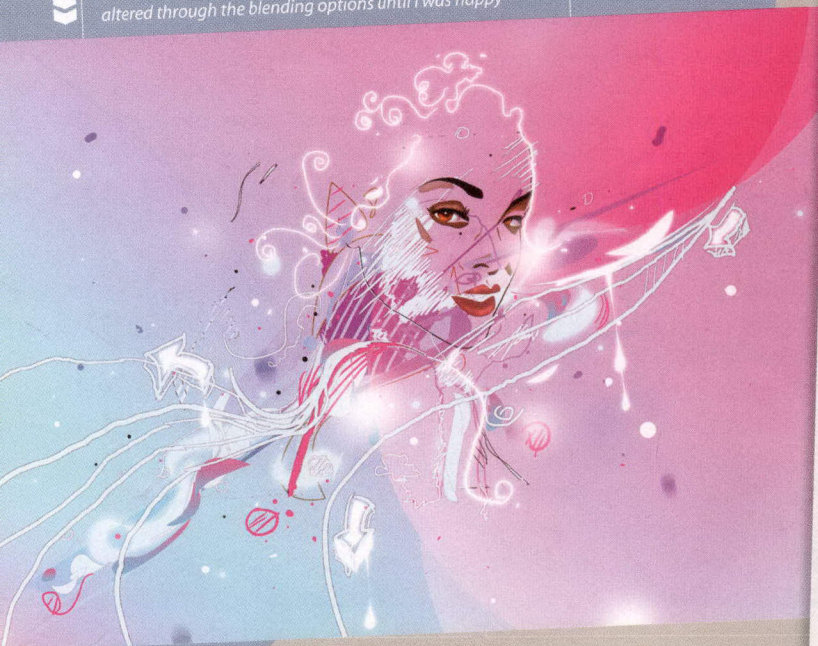
When you're working full-time in Photoshop, anything that improves your workflow is a gift. They may seem inconsequential, but things like knowing the hotkeys 'B' for Brush and 'G' for Paintbucket will mean you won't be dragging your cursor backwards and forwards, and can concentrate on getting your work done. You can even set up your own keyboard shortcuts (Opt/Alt+Shift+Cmd/Ctrl+K) for things you do often, like creating new layers or free transforming. Also, create Actions for repetitive tasks (such as setting up layers). Not only will it take the monotony out of the job, but Photoshop will perform it much quicker than you can manually!





# insight

**ABSOLUTION:** "The background was created using multiple gradient maps and gradients manually created within a circular marquee. These circular marquee layers were then altered through the blending options until I was happy"



**DC TEMPLE:** "The temple itself was created using Adobe Photoshop. Photoshop is perfect for sprucing up colour and adding little details that can really bring your artwork to a totally new level"



**IN RONALD WE TRUST:** "Vector shapes with different gradients. Brush tool set to Round at a low size was used to create the dots around the piece. Levels and Curves are wonderful for giving your colours a kick when they need it"



**WHEN GOD CREATED HUMANS:** "Photomanipulation plays a big part on this one. The Clone Stamp and Smudge tool were used to create the melting effect on the face. The Dodge and Burn tools were used afterwards to give the melting droplets solidarity"





## Jonathan Wong

Part of the depthCORE contingency, Jonathan Wong, although not a seasoned pro, is an artist chewing at the bit with projects in the pipeline for Tronic Studio, New York and producing creative wallpaper for the up-and-coming online exhibition Desktopography.

Wong owes a lot of his fast-track success to his persistence and diligence in photography. He explains: "I started just messing around in Photoshop a couple of years back. I really had no intention of pursuing design. I was just interested in the program and the results it could achieve. From then on, I got more and more interested and serious about designing, and it just took off from there! Everything I've learned up until now has all been through my own personal development and self-motivated investigation into design and fine art."

Since that moment, Wong has excelled in his creative endeavours and endorses the use of Photoshop without doubt: "Photoshop is the main program I use for all my work. It is a fantastic tool with endless possibilities. From the most intricate photomanipulation, to simply sprucing up some of my own photography, it is a godsend. I utilise all the tools it has to offer. It's my glue."

But that doesn't mean that Wong isn't open to evolving his method, as would be expected with his creative hunger and enthusiasm. "The work I do consists of illustrations, photomanipulations, vector-based work and experimentation. I use Photoshop and Illustrator primarily, but currently I'm learning other programs. I'm always looking to expand on what I already know." With such a nature he's surely to make his name in the design industry sooner rather than later.

Wong is kindred to a lot of contemporary digital designers when he explains: "I wouldn't say I have a distinct style, at least not yet anyway. I am quite multi-styled." He goes on to add: "At the moment, I just want to try everything and not settle on any one style yet. One thing I will say is that it is sharp, colourful, eye-catching and energetic among other things."

Wong has found inspiration in other places other than his own tenacity, most notably the admiration for certain creative companions. "I think my favourite digital artist is Colin Lee. His style is something to behold. Even starting up myself, I was in awe. He had a very clean and concise style and he also seemed to choose the perfect colours. He's not a bad photographer either!" He adds: "The guys over at depthCORE are quite amazing as well. There are endless amounts of top-quality digital artists about."

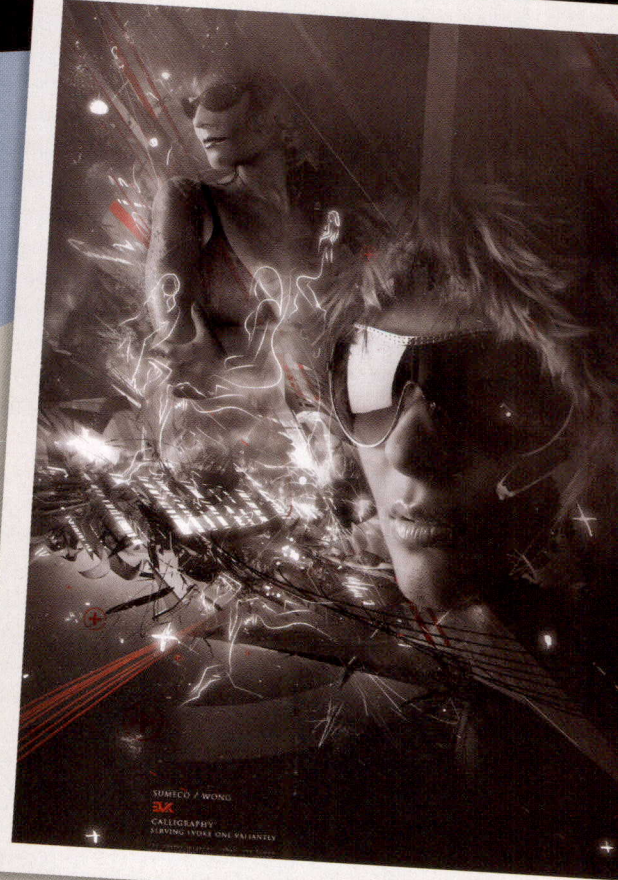
www.artofwong.com

**GENIE:** "I used the brushes at different opacities to build up the different levels of light. Curve layers and Dodge tools were used to create contrast and give it that glow"



**SMOKE AND MIRRORS:** "A lot of brushing was used on this to create the flame effect. Some vector shapes and brushes with Outer Glow were applied to give it that 'wow' factor and bring out the detail"

**SPARKLE:** "Collaboration with Theo Aarstma (sumeco.net). He applied the 3D shapes from Cinema 4D and I spruced it up in Photoshop. A lot of line and brushwork again with various white layers set on overlay and screen"



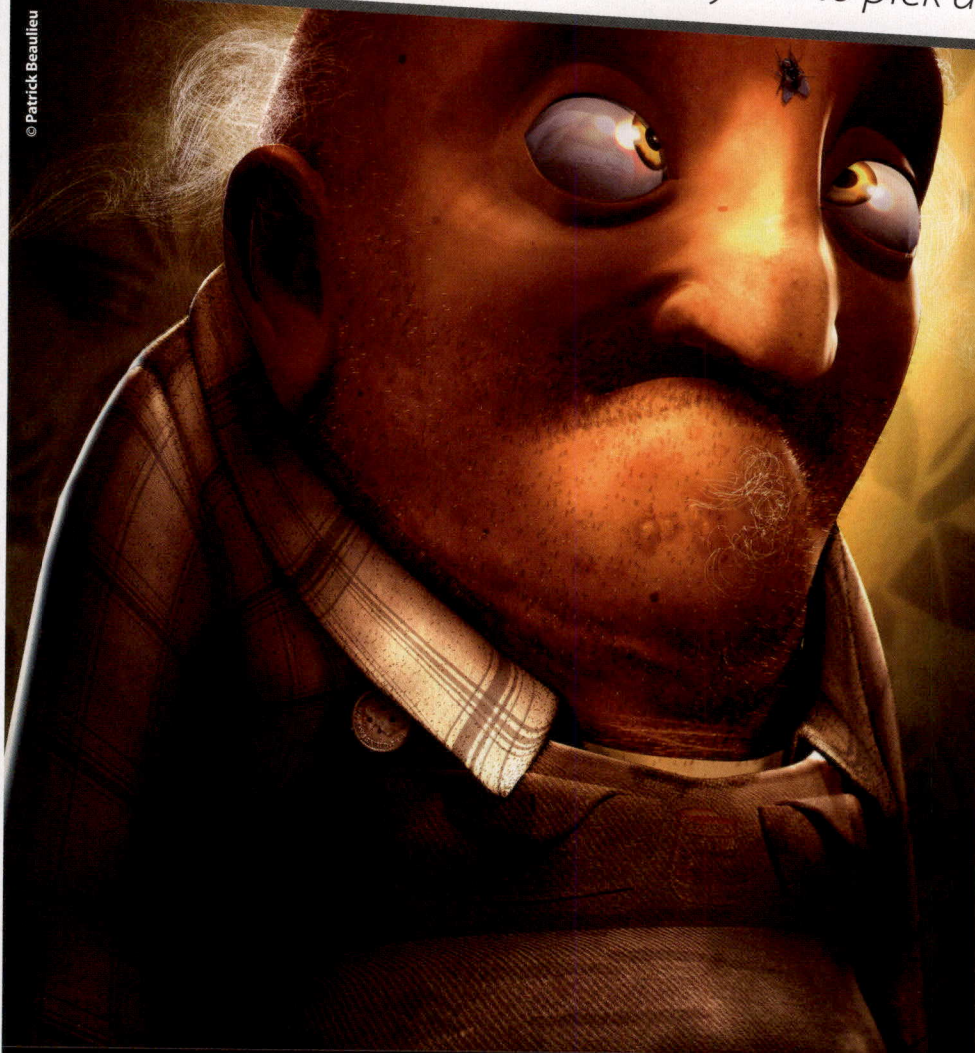


# ANOTHER DIMENSION

BY Julie Easton

*More and more people are turning to 3D programs for rendering perfect landscapes or characters to be imported into Photoshop for post-production. We talk to the artists who have discovered the benefits of combining the two and just how easy it is to pick up the required skills*

© Patrick Beaulieu



PATRICK BEAULIEU  
SQUEEZESTUDIO

**R**arely do artists stick to just one piece of software or technique for all their work. We might use Adobe Illustrator for vector work, photography to collect source images or references, Corel Painter to add textured brushwork... and so on. One of the biggest-growing combinations of software, however, is Photoshop alongside 3D software. 3D programs have become incredibly affordable and are no longer just used by videogames and film companies to create breathtakingly realistic scenes and characters. This professional technology is available to us all, regardless of budget. Just pick up a book like Ballistic Publishing's *Exposé* series, or browse sites like CGSociety, deviantART and our own **Advanced Photoshop** gallery site, and you'll find plenty of examples of incredible artwork, over every genre imaginable, that use a 3D package as well as our favourite Adobe app. Just taking a look at the images over these six pages should give you some idea of the versatility of such programs, and they also serve as great examples as to why we should all become familiar with them.

We'll be talking to the artists that have successfully combined their chosen 3D software with Photoshop to form a unique style, as well as taking a look at the programs themselves, where to go to get help and advice on using them, and just what they can do for your artwork.

« FERN: This is just one of Beaulieu's many lovable characters. Fern was created using 3D Studio MAX 8, V-Ray, Shag: Hair, Shag: Fur and Photoshop



© Patrick Beaulieu



PATRICK BEAULIEU  
SQUEEZESTUDIO

## Another dimension

«**ARNOLD:** This cute creation was done with 3D Studio MAX, Shag: Hair and Shag: Fur. Patrick also used Photoshop for the background and adjustments

© Patrick Beaulieu



**FREAKY BIRD:**  
Freaky Bird is an ostrich inspired by Scratt from Ice Age, created with 3D Studio MAX, Shag: Hair and Photoshop

PATRICK BEAULIEU  
SQUEEZESTUDIO

© Patrick Beaulieu



PATRICK BEAULIEU  
SQUEEZESTUDIO



**CHUNKY:** Chunky was done with 3D Studio MAX, Shag: Fur and Photoshop

**Name:** Patrick Beaulieu  
**Job title:** Lead animator  
**Nationality:** Canadian  
**Web:** [www.squeezestudio.com](http://www.squeezestudio.com)  
**Tools:** 3D Studio MAX (now 3ds Max), Shag: Hair (a plug-in for 3ds Max), Photoshop

**P**atrick Beaulieu is an animator who has been working with 3D software since 1999. After leaving college he starting working at a small videogames company as an animator, which he admits was a challenge: "You need to work fast, you need to be good at multitasking... but you have a lot of responsibility and after battling through it all you can do what you want, you are ready for everything." Indeed Beaulieu soon moved on to a television company to work on an animated series, before entering the world of film, where he had worked on films like *Racing Stripes*, *Sin City* and *Shark Boy And Lava Girl*. Now he is a lead animator for the videogames industry and has recently attended the International Animation Conference at Univa University in Guadalajara, Mexico, to speak about the principles of animation and animation methods.

Clearly this is a man who knows the importance of using the right tools for the job, and for Beaulieu that is a combination of 3D software and Photoshop: "Both softwares work really well together. I can't imagine working without Photoshop. Every time I create a new character, when my modelling is done, I start texturing my character with Photoshop. I use Photoshop to texture my 3D model and sometimes to adjust my final images, correct colours, adjust contrast, etc."

## "Every time I create a new character, when my modelling is done, I start texturing my character with Photoshop"

The amount of 3D work versus the amount of 2D work varies depending on the project, but typically Beaulieu will spend around 50 per cent of the time planning and creating a 3D model, and the rest of the time texturing, rendering and making image tweaks. However, in his day job, 3D software does take more precedence than Photoshop when bringing characters to life: "My principal job at Beenox is to animate, so working with 3D software for me is easier than working with Photoshop because I put more time at work giving life to different characters in 3D."

Beaulieu's 3D software of choice is the incredibly popular 3ds Max (which used to be known as 3D Studio MAX) by Autodesk. This is a professional-level piece of software and out of reach price-wise for many of us, but the benefits of the package are clear. It offers precise control over your modelling and rendering, and there are a whole host of plug-ins available for it to

help you create even more realistic textures, including the Shag: Hair program that Beaulieu favours, which helps to make fur and hair look photorealistic.

Beaulieu has been a long-time user of 3ds Max: "I learned 3D Studio MAX 2.5 and Photoshop eight years ago at Athena's College. 3ds Max is a friendly software and a lot of people use it in the industry."

Beaulieu thinks that the growth of 3D software users is in part thanks for the development of internet resources, making it much more accessible for new users to get to grips with the once-complex packages: "In 2008 it's easier to learn 3D software because we have a lot of resources on the 'net. In general, it's a complicated piece of software, but when you learn the basics, it's easy to use it!" So does he recommend any specific sites that would help a newcomer to the 3D industry? "Yeah! Cgtalk.com, 3Dtotal.com, cgchannel.com, zbrushcentral.com and 3dvv.com."





# Feature

**Name:** Adam Tredowski  
**Job title:** Enthusiast artist  
**Nationality:** Polish  
**Web:** <http://tredowski.cgsociety.org>  
**Tools:** 3ds Max, ZBrush, Photoshop

**N**ot everyone who uses 3D software is a concept artist or videogames animator. It's becoming a skill that even enthusiasts want to master and perfect, as can be seen from the vast number of 3D/2D images available on gallery sites. Adam Tredowski is one such artist, who is using these professional packages for his own satisfaction, experimenting and exhibiting his work for all to see. It's obvious that he has a natural talent in such things, and while he may be relatively new to 3D programs, he has a solid artistic background. Tredowski has been interested in computer graphics for the last three years, working traditionally before that with oils, acrylic and pencils. He is now working to improve his new skills, and you can certainly see that traditional practice coming through in his texture-laden artworks. And it seems that his fans agree, with one of his images, *Dry Dock*, being awarded a CGTalk.com Choice Award.

Tredowski mostly uses the popular 3ds Max software along with Photoshop, but is still looking to expand his

## "This is what I like the most: when I have finished the model and I can move to working on all the rest in Photoshop"

skill set with different 3D programs: "I am trying to plumb the mysteries of ZBrush, because I think that my images are lacking in 'organic' elements. In my opinion, ZBrush will be ideal tool for that."

ZBrush ([www.pixologic.com](http://www.pixologic.com)) is likened to working with clay, enabling you to sculpt anything you can possibly imagine, but it also offers painting functions that are just like working with traditional media – and it shows in the results. It is one of the less expensive 3D modelling programs out there, but at \$595 (just under £300) it's still not cheap. However, there is a 30-day trial available, so at least you can try before you buy!

For Tredowski, working with both Photoshop and a 3D package is natural: "To be honest, I can't imagine work with 3ds Max without post-production in Photoshop." The two complement each other and help to create a much more realistic and painted effect, which Tredowski backs up by saying: "To me images generated by 3D applications are too 'sterile'. For

someone else this could be a good thing, but I try to add to my images as many 2D elements as possible to avoid that type of effect. Apart from adding 'abstract' elements, very often I also texture the model in Photoshop. It takes less work than texturing in, for example, Unwrap UVW method in 3ds Max, but only if the model is not destined for animation."

As such, Tredowski's time is split pretty evenly between the two softwares. "Usually it is half and half, but I always try to finish the modelling stage as fast as possible so I can move to the best part, which is the post-production in Photoshop," he explains. "This is what I like the most: when I have finished the model and I can move to working on all the rest in Photoshop."

Despite his love for Photoshop, he does see the benefits of working with 3D software: "In my opinion, the best thing about 3D software is the ability to, for example, make quick changes of perspective while

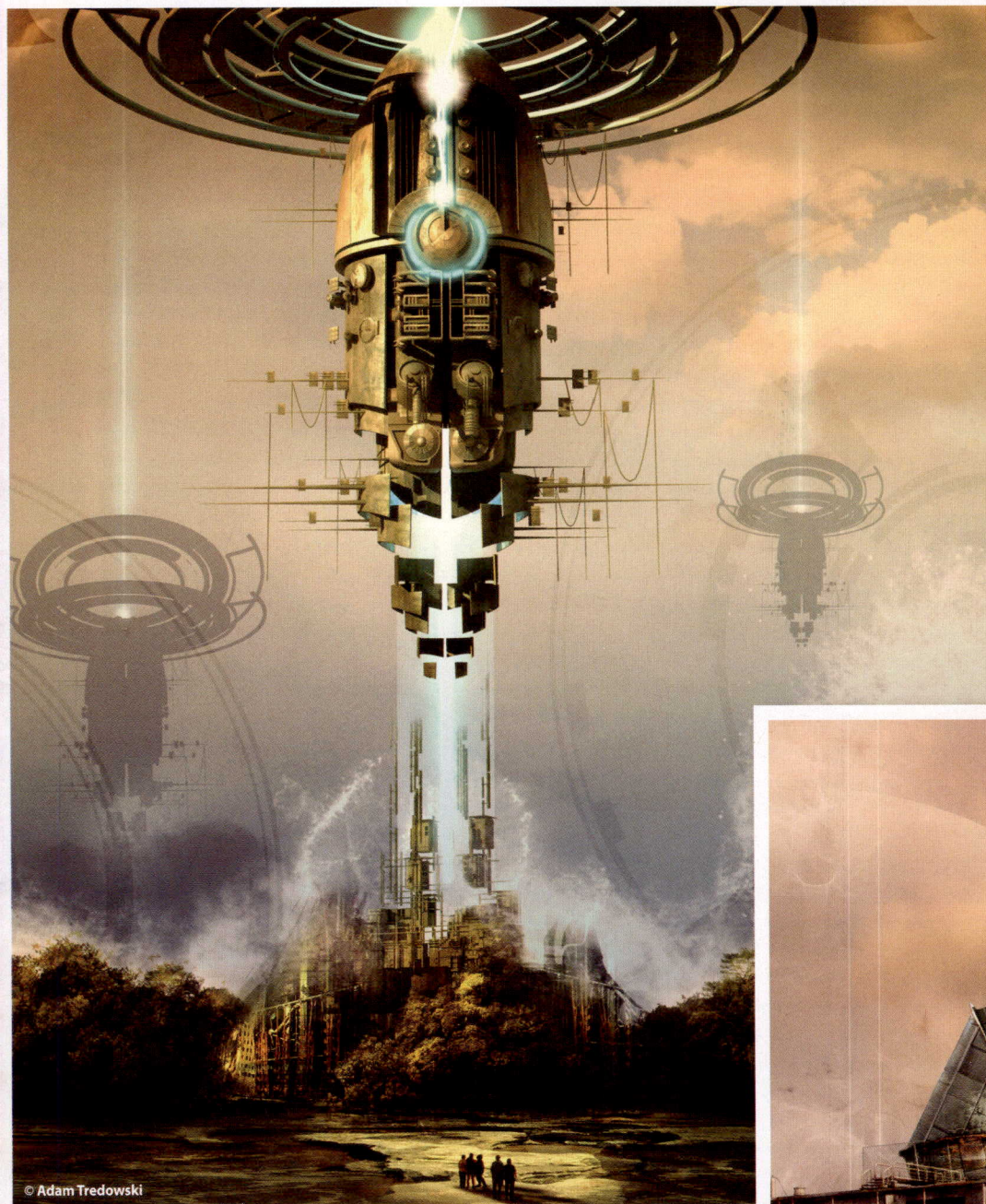
© Adam Tredowski

**WATERFALL TOWER:** "I like this image because I've done the majority of work in Photoshop. The tower and the buildings on the right are, of course, 3D models. The rocks, mountains, sea, trees, that was just playing in Photoshop"





# Another dimension



## Rendering & modelling

### Modelling

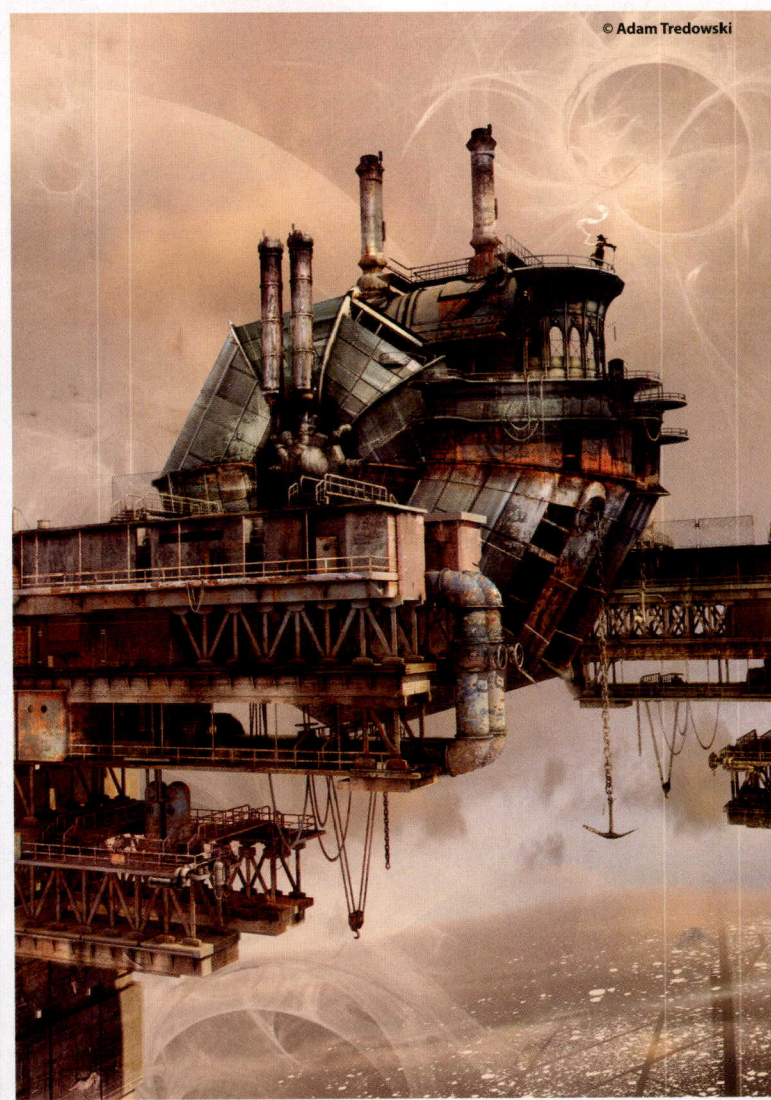
This term refers to the development of a wireframe model in a 3D software package, which can be moulded to represent any three-dimensional object. The wireframe image, or 3D model, must then be rendered to give a two-dimensional image.

### Rendering

Rendering is the 3D software's process of automatically converting 3D wireframe models into two-dimensional images with 3D photorealistic effects on a computer.

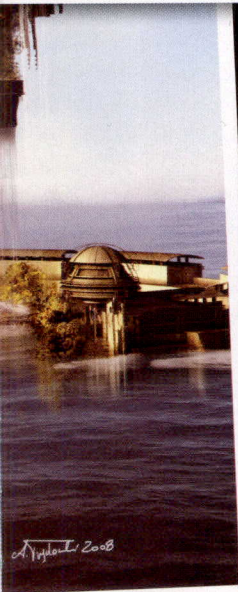
THE THING: "I rendered the object in 3ds Max and V-Ray 1.5. I saved it in TGA format with Alpha channel and after that I added the rest (background, trees, clouds, etc)"

DRY DOCK: "This took a lot of work. The modelling took about 70 per cent of all the time I spent on this image. All the textures I added using Photoshop using mainly layers in Overlay mode"



creating the composition, playing with light, etc. We can't achieve these easy and fast changes in 2D programs. Even if you don't use 3D graphics while working in Photoshop, it is worth using 3D programs even if only to observe the position of shadow on the object and so on."

Like the other artists featured over the course of this feature, Tredowski believes that there are so many resources out there that it is easier to learn complex programs than ever before: "These days you can find a lot of tutorials about any program. With 3ds Max it is no different, so it should not take too long to learn the basics. I only use the simple functions in 3ds Max (poly-modelling)." When it comes to finding the best tutorials, he says: "There are many! But if you want to learn from the best, I recommend [www.cgsociety.org](http://www.cgsociety.org) and [www.thegnomonworkshop.com](http://www.thegnomonworkshop.com). You can find a lot of tutorials there and I am sure they will help!"





# Feature

**Name:** Stephen Cooper

**Job title:** Concept and environment artist

**Nationality:** British

**Web:** [www.plantman.org](http://www.plantman.org)

**Tools:** Maya, Turtle (to render), Photoshop

**A**utodesk's Maya is a fully featured 3D modelling, rendering, animation and effects package that has been used in Hollywood blockbusters and top-selling videogames – but it doesn't come cheap, running into thousands to buy. One person who finds the software invaluable in his work is Stephen Cooper, a British concept and environment artist. Cooper has worked on critically acclaimed games titles including *Second Sight*, *Timesplitters FP*, *Silent Hill Origins* and *Haze*, but also indulges in personal work to expand his portfolio and has had some of these images printed in Ballistic Publishing's *Elemental 3* book, which is a showcase of the best art created using Autodesk software. His typical toolset to create his work consists of Maya, Turtle (to render) and Photoshop, but he believes that 3D software and Photoshop work well on projects: "They work separately really. There are various plug-ins, etc, for Photoshop that are tailored for 3D artists, such as their normal map generator. It's a separate program, but I find my workflow is reasonably easy between it and Maya for my purposes. A 3D painting plug-in that patches up texture seams would be useful. I'm not sure if this already exists or is on the way in a new version."

Cooper is clear about the benefits of 3D software, especially in the concept art industry, as he says: "For my concept art I spend about 30 per cent of the time modelling – just to create a simple mesh with correct perspective and accurate lighting. Really it's just a guide, but obviously 3D packages are extremely powerful and any concept artists should take the time to learn and take advantage of them." And to those artists that may see the use of 3D software as 'cheating'? "It's just a tool to be exploited and shouldn't be seen as inartistic. Many 2D concept artists let themselves down on simple issues such as perspective and composition and these are issues that can be simply controlled and re-adjusted with 3D packages."

For Cooper, the benefits of using 3D software alongside 2D packages are huge and, for him, it is a better way of working than trying to spend all your time creating concept art using just one or the other of the packages. "In my opinion, concept artists should avoid getting bogged down in the complexities of, for example, creating a realistic representation of metal or



© Stephen Cooper

**GONDITOWER:** "Although I have used photomanipulation to curve these bricks around the perspective over the wall, it would have been more accurate in 3D. I was lucky the crumbling architecture allows for mistakes!"



© Stephen Cooper

**SERENISIMA:** A great example of the power of combining 3D renders with Photoshop to give a great fantasy scene

**"3D packages can be expensive, they are more complex than Photoshop and can have some very annoying quirks"**



# Another dimension

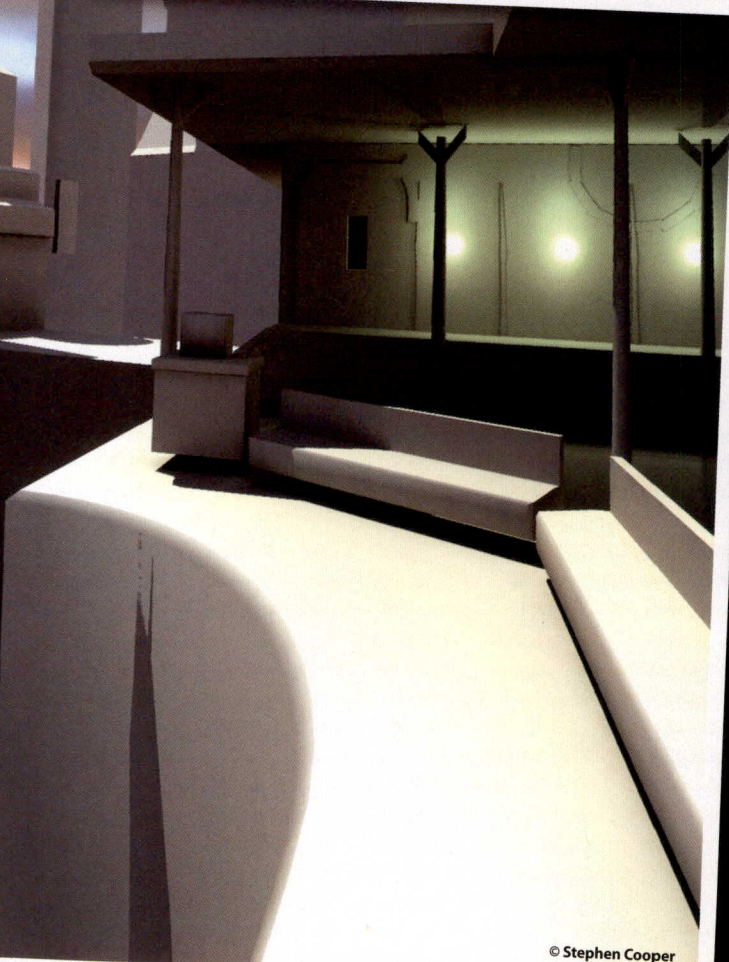
**VERTICAL JUNCTION:** "Most of the scene is photomanipulation at low level. The render layer is made as Multiply and another as Soft Light. The lighting can then be independently controlled. It was easier to texture the rails all in Maya"

FROM THIS...

TO THIS



© Stephen Cooper



© Stephen Cooper

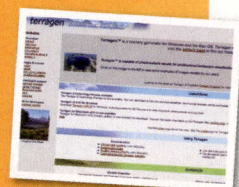
## 3D software packages

### BUDGET

**Software:** Terragen

**Price:** Free for personal use; \$99 for commercial use

**Web:** [www.planetside.co.uk/terragen/](http://www.planetside.co.uk/terragen/) **What is it?** Photorealistic terrain generation



**Software:** DAZ Studio **Price:** Free **Web:** [www.daz3d.com](http://www.daz3d.com) **What is it?** Figure posing & animation

### MID-RANGE

**Software:** Poser

**Price:** \$250

**Web:** <http://my.smithmicro.com> **What is it?** Model the human form in 3D



**Software:** Vue

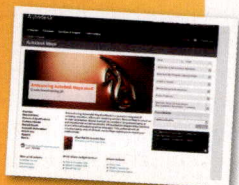
**Price:** From \$199 (for Vue Esprit)

**Web:** [www.e-onsoftware.com](http://www.e-onsoftware.com) **What is it?** Wide variety of three-dimensional art styles, with different packages to suit

### PROFESSIONAL

**Software:** Maya **Price:** TBC

**Web:** <http://usa.autodesk.com/> or [www.autodesk.co.uk](http://www.autodesk.co.uk) **What is it?** Modelling, animation & rendering



**Software:** 3ds Max **Price:** TBC **Web:** <http://usa.autodesk.com/> or [www.autodesk.co.uk](http://www.autodesk.co.uk) **What is it?** 3D modelling, animation, rendering & effects

water or whatever," says Cooper. "It's very time consuming to pursue a route of 'true 3D'. Instead, it's quite easy to pick up the basics of a 3D package."

He admits that for someone coming at 3D software packages for the first time, it can be daunting: "3D packages can be expensive, they are more complex than Photoshop and can have some very annoying quirks that make solving problems (or searching the web for tutorials) quite annoying. Maya is particularly bad for this. Softimage XSI is quite intuitive."

So, does he have any advice for those wanting to try concept art using 3D software? "I render with Turtle, because it's much quicker, especially when rendering ambient occlusion. AO is quick method of simulating radiosity between objects in a scene. It creates some nice shadows along corners, etc."

Cooper also has some great advice when it comes to finding online resources to help your journey into 3D: "3dtotal.com is a great resource with hundreds of tutorials and interesting interviews. The site is well designed and easy to look around. Highend3d.com has lots of tutorials. Most of all I would recommend getting a beginners' book and working through the relevant chapters."



# MASTERCLASS





# Create a futuristic cityscape

*Discover how 3D content can coexist with 2D composites in Photoshop CS3 Extended*

**M**any film directors have tried to predict the future by conjuring up fantastic cityscapes. *Metropolis*, *Blade Runner* and *Things To Come* have all portrayed their vision of tomorrow. In this tutorial we're going to cover all the necessary steps required to create a futuristic cityscape illustration.

Photoshop has long been regarded as the tool of choice for 2D editing, but with Photoshop CS3 Extended (and CS4 Extended) you can incorporate 3D content. We'll start off using DAZ Studio to import and export a complex 3D city model. Next we'll show you how 3D content can coexist within 2D composites: you can roll, rotate and slide objects in 3D space, as well as having the flexibility of modifying their textures in real-time. We'll then build up the 2D background elements of the scene and add some extra details, such as atmospheric effects, by using Photoshop's layers and blending modes. In the final steps, we'll pull everything together by adding some futuristic spacecraft models. While you could accomplish the same effects using a dedicated 3D program, it could mean a steep learning curve for the Photoshop user not adept with 3D – which is why these techniques are ideal for Photoshop artists. For more information on 3D software and free resources check out our special 3D feature on page 104.

**"YOU CAN ROLL, ROTATE AND SLIDE OBJECTS IN 3D SPACE, AS WELL AS HAVING THE FLEXIBILITY OF MODIFYING TEXTURES IN REAL TIME"**



#### ON THE DISC

We've provided all the source photos. You'll also need to download the free DAZ Studio and the Dystopia City Blocks from DAZ 3D. For installation go to: <http://daz.custhelp.com> and search for Answer ID '170'.

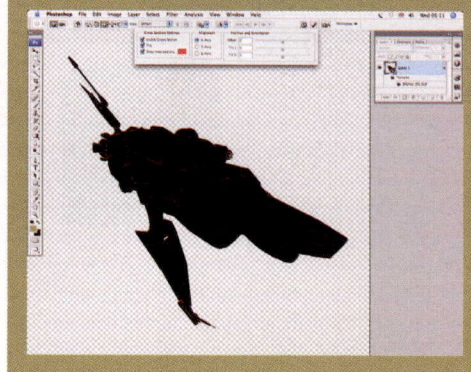
#### OUR EXPERT

**Mark Mayers**

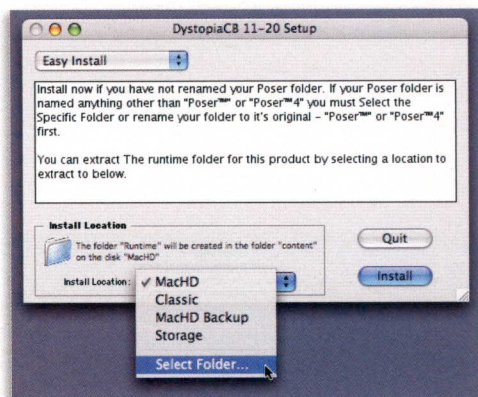
Mark is a freelance illustrator and designer based in Cornwall, UK. With over 18 years' experience, he can recall life before Macs when he was a complete technophobe! Past accolades include MetalFX Designer of the Year 06, as well as Highly Commended MetalFX Designer 07. See more of his work, both personal and commercial, 3D and 2D, on his website at [www.markmayers.co.uk](http://www.markmayers.co.uk).

## Appearance presets

A great feature in Photoshop CS3 Extended is the Appearance presets such as wireframe, smooth shaded and solid, etc. You can create cross-sections, which can be adjusted with a slider control and viewed in real-time. However, access to some of these features can be limited according to the type of model. We've used the 'SFighter.obj' with a line illustration render mode and an X-axis cross section.







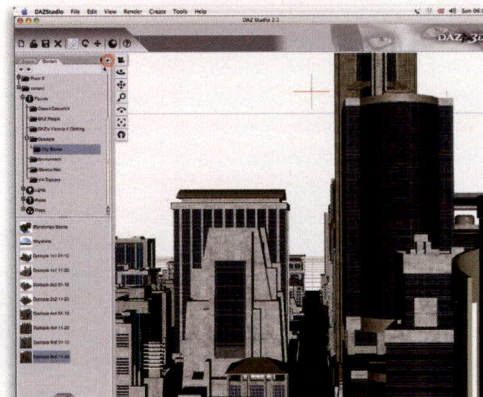
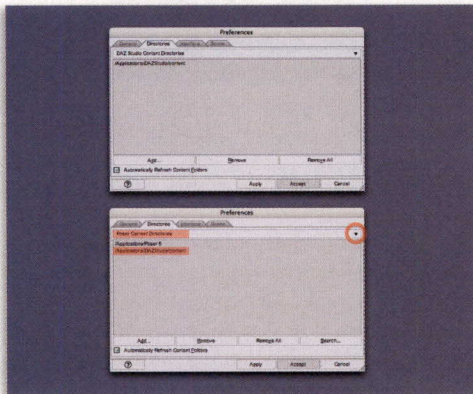
## 1 First step

Create an account with DAZ 3D ([www.daz3d.com](http://www.daz3d.com)), then download and install DAZ Studio. Download the free Dystopia City Blocks 011-020 ([www.daz3d.com/i.x/shop/itemdetails/-/?item=4709&m=d](http://www.daz3d.com/i.x/shop/itemdetails/-/?item=4709&m=d)). Ensure you download both the Poser and MAT files, unzip and open their installers. It's important that you install to 'Applications\DAZStudio\Content' by using the drop-down menu as shown.



## 2 Define your directories

Open up a new scene and go DAZStudio> Preferences and select the Directories tab. Ensure that 'Applications\DAZStudio\Content' appears under the DAZ Studio Content Directory. If you don't actually have Poser installed, you will still need to have 'Applications\DAZStudio\Content' included under the Poser Content Directory (which is indicated in red).

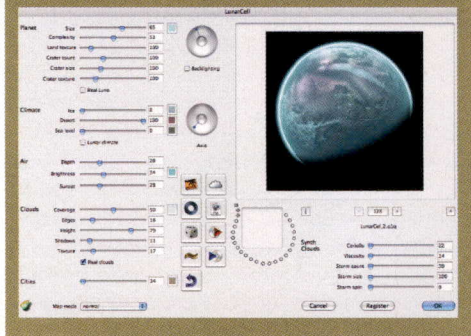


## 3 Load it

To make your things easier to find, go (View>Tabs>Content). Click the triangle icon in the upper-right corner of the tab (indicated in red) and change View Categories QuickStart to View Folders As Tree. Navigate to the 'Dystopia 6x6 11-20', found under Content>Figures>Dystopia>City Blocks. Drag the icon into your workspace. The 'readme' file in the Dystopia download folder tells you where to access new content.

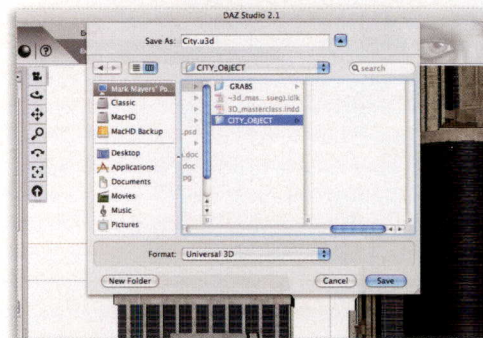
## Playing God

We used the LunarCell Photoshop plug-in to generate the planet image. LunarCell allows you to create new worlds in seconds; it has dozens of presets that offer an infinite variety of terrains, and gives you complete control over atmospheric effects, including the ability to import data from weather satellites. LunarCell is also capable of producing either fully composited planetary bodies or terrain maps (including bump and transparency masks) for use in 3D applications. Check out: [www.flamingpear.com/lunarcell.html](http://www.flamingpear.com/lunarcell.html).

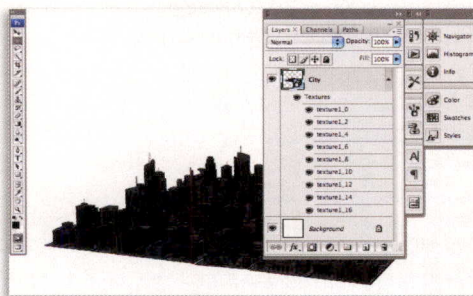


## 4 Export it

Apply a MAT preset by dragging the 'DystopiaCB mats 03 NoRaytrace Cloud' material icon into the workspace – found under DAZStudio>Dystopia>City Blocks. Now go File>Export, selecting Universal 3D from the Format menu and Save, accepting the default settings in the next dialog box. The export process will take a while, so have some patience. You can also export directly to Photoshop using DAZ's Studio 3D Bridge plug-in, but we found exporting/importing quicker and more reliable on complex models.



## "THE EXPORT PROCESS WILL TAKE A WHILE, SO HAVE SOME PATIENCE"



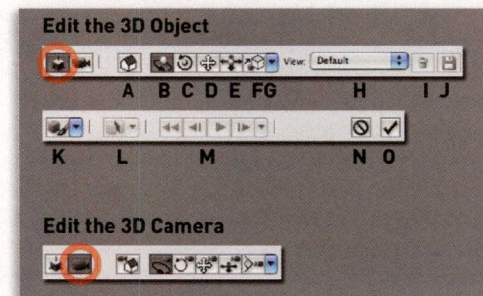
## 5 Import it

Launch Photoshop CS3 Extended and create a new landscape document, 345 x 297mm with a resolution of 300dpi in RGB mode. Import the model by going Layer>3D Layers>New Layer From 3D File and navigate to your exported city. Importing complex models will take a few minutes. When the import has finished, you'll see a 3D layer indicated by a cube icon with its textures as sub-layers. Double-click the 'City' layer to activate 3D mode and the toolbar changes.



## 6 3D tools explained

With the default Edit the 3D Object icon (indicated in red) you can view the tools. 'A' returns the object to its original position, 'B' rotates it, 'C' rolls it, 'D' drags it, 'E' slides it, 'F' scales it, 'G' lets you manually enter coordinates, 'H' is a pop-out View menu, 'I' deletes the current view, 'J' saves the current view, 'K' is a pop-out Lighting and Appearance menu, 'L' is a pop-out cross-section menu, 'M' shows animation settings, 'N' cancels the transformation and 'O' commits the transformation.

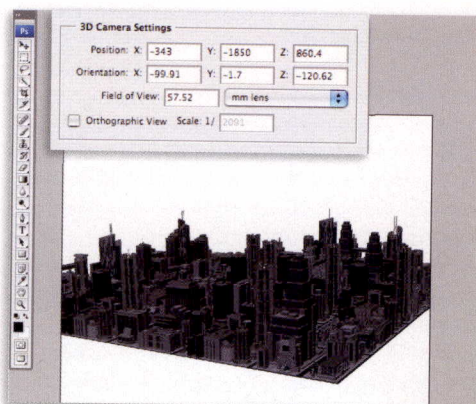
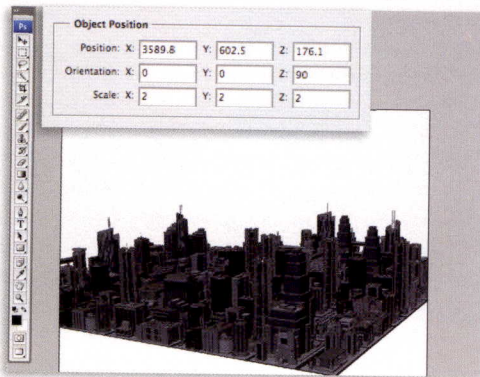






## 7 Let there be light

While still in 3D mode, go to the Light Settings drop-down menu and select Day Lights. Select the Edit the 3D Object icon and use the drop-down menu to enter a Position of X = 3589.8, Y = 602.5 and Z = 176.1, then an Orientation of X = 0, Y = 0 and Z = 90. Enter a Scale of 2 for the X, Y and Z ranges. You could edit the object using the tools directly in the workspace, but because the model is complex it's a little sluggish.

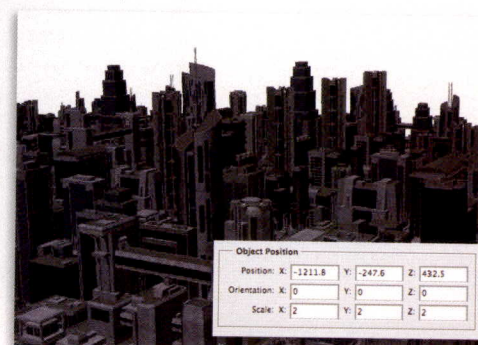


## 8 Camera settings

Toggle to the camera settings and enter a Position of X = -343, Y = -1850 and Z = 860.4, then an Orientation of X = -99.91, Y = -1.7 and Z = 120.62. Also ensure the Field of View is set to 57.52 mm lens. You could use the camera tools directly in the workspace. When you're done make a note of the settings and hit the tick icon to accept the transformations.

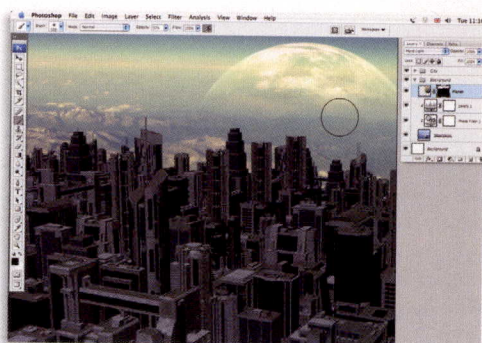
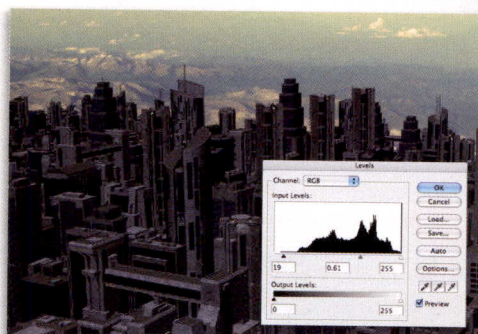
## 9 Activate 3D mode again

Duplicate the 'City' layer, activate 3D mode and enter a Position of X = -1211.8, Y = -247.6 and Z = 432.5. This is the same as using the Slide tool to drag the model away from the camera. Now set the Z Orientation to 0 to rotate it. Repeat this on another duplicate layer and pull it away from the camera using different Position and Orientation settings. Both these layers should have the same camera settings as the previous step.



## 10 Adjustment layers

Drag the three city layers into a new group folder, then open 'Mountains.jpg' from the CD and drag/drop as a new layer, stretch to fit the canvas and label it 'Mountains'. Now clip a Photo Filter adjustment layer, select Deep Yellow and set the Density to 44%. Next clip a Levels adjustment layer, setting the Black point to 19 and the Midtone to 0.61. Drag this layer into a new group folder beneath the city and label it 'Background'.



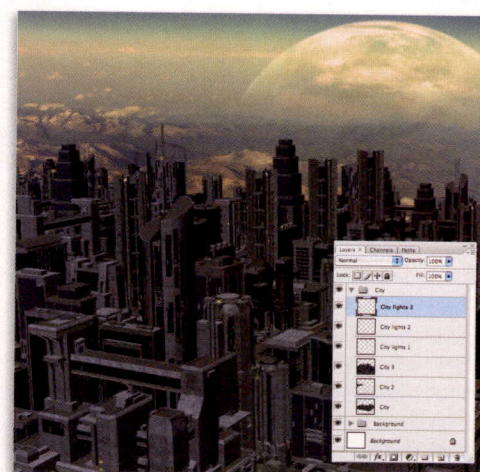
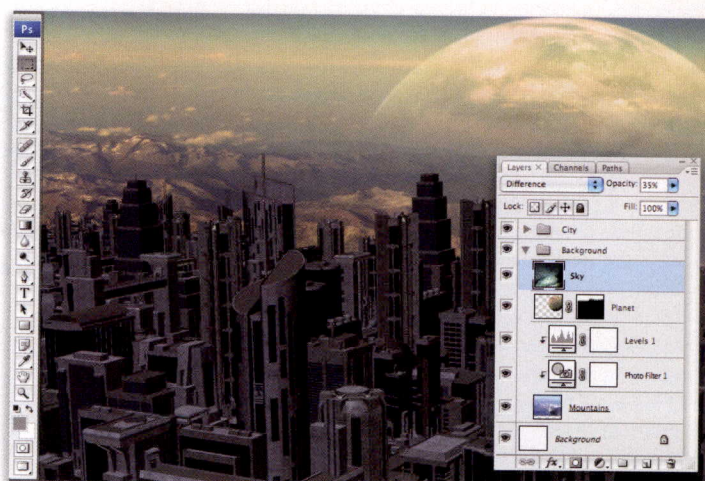
## 11 Distant world

Open 'Planet.jpg' and use the Elliptical Marquee tool to make a selection around the planet. Expand or Contract the selection and nudge to fit. Feather by 5px and Copy/Paste as a new layer above the Levels adjustment and label it 'Planet'. Scale to fit and set the blending mode to Hard Light. Now add a layer mask and use a Black-to-Transparent gradient and a large, soft-edged brush to hide the bottom half.

**"AS OUR SCENE IS AT DUSK, LET'S BRING IT TO LIFE BY ADDING SOME LIGHTS"**

## 12 Cloudy weather

Let's add some more detail to the sky. Open 'Clouds\_1.jpg' and drag as a new layer above the planet. Position over the horizon, stretch to fit the canvas width and label it 'Sky'. Next set the blending mode to Difference and adjust the Opacity to 35%. With the background complete it's now time to refine the city.

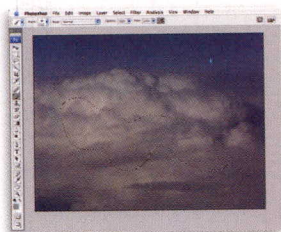


## 13 City life

Revisit your 'City' folder and make sure you're happy with the positioning. Highlight the layers and go to Layer>Rasterize>Layers. As our scene is at dusk, let's bring it to life by adding some lights. Select a small, soft-edged brush and use white and warm yellows on different layers to build up a subtle effect. Also vary the brush size and Opacity as you work.



# MASTERCLASS



## 14 Add some atmosphere...

Add some smog by opening 'Clouds\_2.jpg' and use Quick Mask with a large, soft-edged brush to select cloud areas. Copy/Paste the selections into a new Group folder labelled 'Atmosphere' at the top of the layers stack. Set their blending modes to Pin Light and position at the bottom of the canvas.

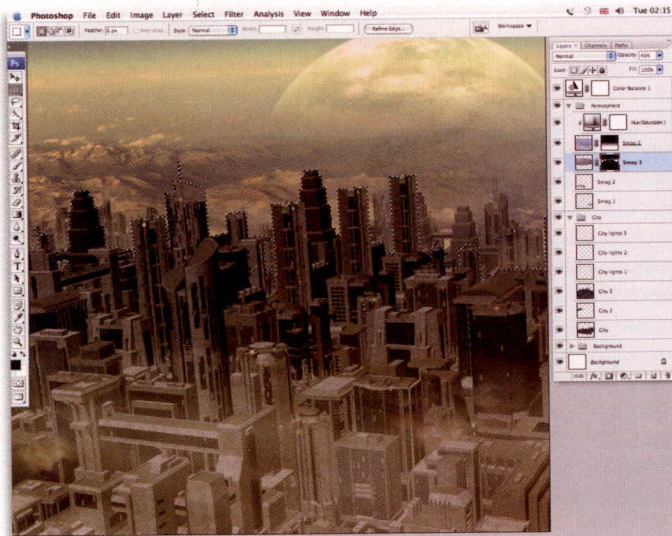


**15 Then some haze**  
Open 'Clouds\_3.jpg' and drag/drop as a new layer at the top of the stack within the 'Atmosphere' group, scale to suit and position at the bottom. Set the blending mode to Hard Light and Opacity to 50%. Add a layer mask and blend the top using a Linear gradient. Clip a Hue/Saturation adjustment layer, check the Colorize option with Hue at 42 and Saturation at 18.



## 16 Dynamic angle

Add a normal Color Balance adjustment layer above the atmosphere group folder. Set the Midtones to Red = +27 and Blue = -35, then drop the Opacity to 85%. Next target the 'City' group folder and rotate anti-clockwise a few degrees and scale up slightly to compensate. Repeat this on the Background folder – your scene should now look more dynamic.

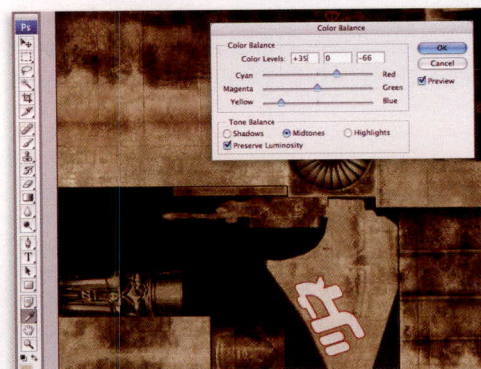
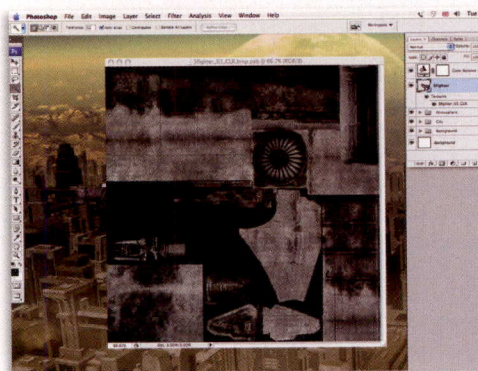


## 17 Volumetric haze

Add some volumetric haze to the distant buildings by making a Quick Mask selection from 'Clouds\_2.jpg' again. Copy/Paste above your previous Quick Mask smog layers within the 'Atmosphere' group folder. Scale to fit over the city horizon and drop the Opacity to 45%. Now generate a selection from your foreground 'City' layer, target your new layer and go Layer>Layer Mask>Hide Selection. Next use a large, soft-edged brush to refine the mask.

## 18 Open the texture

Head over to Turbo Squid and download the 'Fighter\_OBJ' ([www.turbosquid.com/FullPreview/Index.cfm/ID/274642](http://www.turbosquid.com/FullPreview/Index.cfm/ID/274642)), unzip and save to a convenient location. Now import the model as a 3D layer, as you did in step 5, and position under the top Color Balance adjustment layer. Double-click the texture icon ('Fighter\_03\_CLR') and it will open as a 'child' document.



## 19 Live update

Now to modify the texture. Add a Color Balance adjustment layer, setting the Midtones sliders to Red = +35 and Blue = -66. Next, drag in the 'Ship\_logo.psd' as a new layer and adjust the Opacity to 70%. Duplicate and scale/position as shown. When you're done, flatten and save. Your modified texture will now automatically update on the model.

## Quick tip

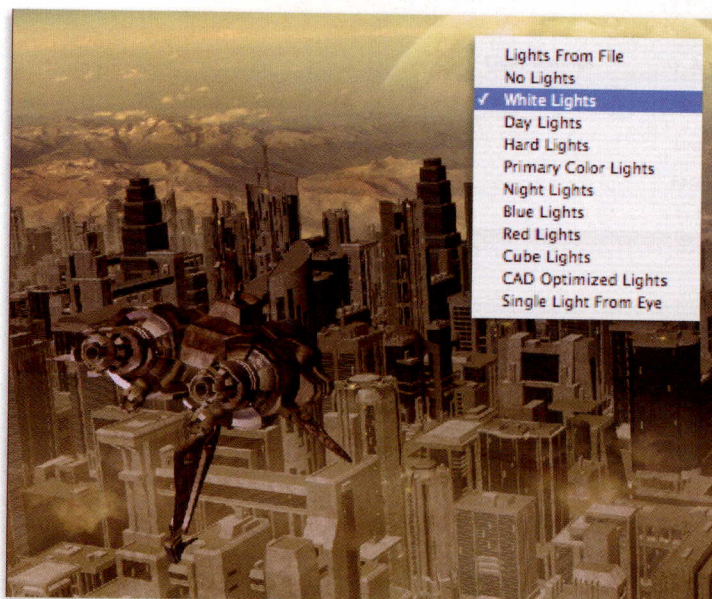
To clip an adjustment to just a single layer hold Alt/Opt while clicking on the 'Create new fill or adjustment layer' icon at the foot of the Layers palette, and you'll see a new window. By checking 'Use Previous Layer to Create Clipping Mask', you'll affect only that layer and leave the others intact.





## 20 White Lights

Put the spacecraft in a new group folder under the top Color Balance adjustment layer and label it 'Vehicles', activate 3D mode and use the Drag, Rotate, Roll and Slide tools to position as shown. Now go to the Light Settings drop-down menu and select the preset that best suits the model – we chose White Lights because it gave a greater contrast. When you're done, hit the tick icon to accept the settings.



## 21 Engine glows

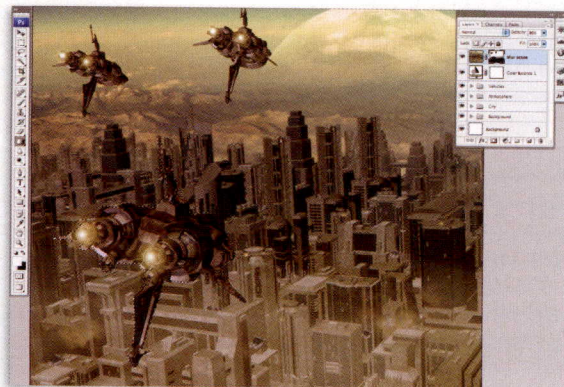
Duplicate the 'Spacecraft' layer a couple of times, then use the Drag and Slide tools to distance them in the scene. When you're happy, target all three layers and Rasterize them. Next use a soft-edged brush to add some engine glows using a pale yellow on a new layer, varying the brush size as you work. Build up the effect by using white on another layer.



## 22 Distant craft

Use smaller vehicles within the 'Vehicle' group folder. We used the 'Scout ship' from [www.users.on.net/~sparky/models.htm](http://www.users.on.net/~sparky/models.htm). This model lacks texture, but used in the distance looks fine. After rasterising, merge to one layer and use Photoshop's Replace Color on the cockpit, then clip a Hue/Saturation adjustment layer, dropping the Red and Cyan to -100.

# "THERE'S AN ABUNDANCE OF WEBSITES OFFERING COMMERCIAL AND FREE 3D MODELS"



## 23 Depth of field

Target the top Color Balance adjustment layer and hit Cmd/Ctrl+Alt/Opt+E to Stamp Visible (this creates a composite layer from all visible layers). Give the new layer a Gaussian Blur of 2px and drop the Opacity to 80%. Bring the foreground back into focus by adding a layer mask and dragging a Linear gradient from the bottom. Finally, generate selections from the three foreground spacecraft, ensure White is set as your Foreground Color, hit delete and you're done!

## 3D resources

You don't need to be a 3D whizz to create stunning imagery. There's an abundance of websites offering both commercial and free 3D models. Photoshop CS3 Extended is capable of handling most common 3D interchange formats such as 3ds Max (3DS), Alias Wavefront (OBJ), Collada (DAE), Acrobat 3D (U3D) and Google Earth/SketchUp (KMZ). There's also a free plug-in available from [www.adobelabs.com](http://www.adobelabs.com) that enables you to search and download 3D models.

### DAZ 3D: [www.daz3d.com](http://www.daz3d.com)

DAZ 3D is probably the largest developer of 3D content. DAZ's elaborate articulated 3D human figures such as 'Victoria' are the most well known. A variety of other support content is available as well, including vehicles, buildings and plants.



### Renderosity: [www.renderosity.com](http://www.renderosity.com)

Renderosity is an online art community and marketplace for digital artists, with emphasis on 3D graphics. It's got well over half a million members and has a huge free download area.



### Turbo Squid: [www.turbosquid.com](http://www.turbosquid.com)

Turbo Squid is an online marketplace hosting a large collection of affordable 3D models, as well as some free downloads.





# Go further in Photoshop CS3 Extended

*When Adobe released the latest upgrade for Photoshop, two versions were made available: CS3 and CS3 Extended. Advanced Photoshop takes a look at two of biggest features available in CS3 Extended. Is it worth the extra money?*

**E**xtended or not? That's the question you need to ask yourself when deciding to upgrade to Photoshop CS3. The choice of the term 'Extended' is a good one on Adobe's part. It doesn't carry the connotation that the regular, non-extended, version is incomplete, but rather that this version has that little bit extra. Photoshop CS3 Extended is slightly more capable or productive for the dire circumstances when the regular version comes up a bit short. To be sure, CS3 Extended comes with plenty of goodies packed in, but are those features worthy of the hefty increase in price

## OUR EXPERT Kirk Nelson

Kirk has worked in the graphics and animation industry for over a decade and has always had an enthusiasm for evaluating new tools. He shares his experience with Photoshop CS3 Extended in this month's Insider Info.

## Video masks

Because Photoshop CS3 Extended treats video just like any other layer, videos are a 'snap to mask', so creating video-filled text is as easy as clipping the video layer to your text layer.



**THINKING OF UPGRADING?:** The ability to include actual 3D objects in Photoshop is a major advantage of the Extended package of CS3

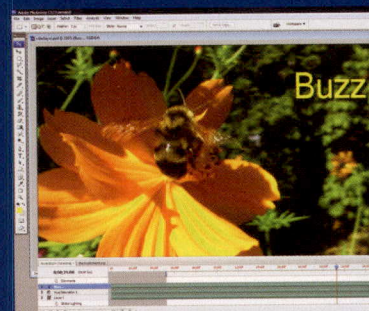
## 3D objects in Photoshop

The ability to manipulate three-dimensional objects within Photoshop is arguably the biggest selling point of the CS3 Extended package. Photoshop has long had the awkward 3D Transform filter where it attempts to map your layer onto a rudimentary 3D object such as a sphere or cylinder. The results were often disappointing. This, however, is honest to goodness 3D objects right there in Photoshop. No cheats, no filter fakes, genuine 3D in Photoshop. So does this mean that you can take your copy of 3ds Max or Maya and pitch it out the window? Not necessarily. CS3 Extended may allow you to open a 3D file, rotate it, scale it, slide it around, change render modes, slight lighting adjustments, etc, but it doesn't enable you to actually create or

alter the 3D model itself. If the model has texture maps already associated with it, you can open those up and paint on them, but you can't paint directly on an untextured model. The render engine appears basic at best and is not capable of producing shadows, reflections, or special lighting effects. There are some fun features, like the wireframe and line illustration render modes, and the cross-section feature allows you to easily slice the model and see inside it – this alone creates some fascinating possibilities. Ultimately, CS3 Extended does not come close to replacing your regular 3D apps, but does provide a nice complement to them. If you rely on incorporating a lot of three-dimensional content into your images, CS3 Extended can be a real timesaver. If you can accept the render quality, or compensate for it with skilled textures, gone are the days of re-rendering an object just because it needed to be rotated slightly to fit into the scene.

## Movie Paint

The second highly touted feature of Photoshop CS3 Extended is the ability to support video and animation in a clever feature called Movie Paint. This essentially means that Photoshop can now import and treat a video clip as a layer. So all of Photoshop's image editing, painting and filter tools are now available for video as well as static images. The new Animation (Timeline) palette allows you to specify when you want each edit to occur during the video clip. This can be useful for adding



**VIDEO LAYERS:** CS3 Extended can import video layers and bring the full range of Photoshop's image-editing tools to motion clips

some quick effects to a video clip, but isn't nearly as robust a functionality as you might find in Adobe's other video products, such as AfterEffects and Premiere. While the ability to even handle a video clip in Photoshop is exciting new ground, there are some drawbacks. The semantic term 'edit video' must be used carefully, Photoshop will not allow you to cut and splice the actual video like a traditional video editor would need to do. Rather it allows you to take Photoshop edits and apply them to a video object. You should also note that Photoshop will not recognise the audio portion of a video clip, only the visual.

So what's our final take on Photoshop CS3 Extended? Well, it certainly includes some very exciting new features, namely the ability to work with three-dimensional objects and video right inside Photoshop. But these tools clearly have plenty of room for growth. Adobe has broken ground with these features, now we'd like to see the developer build on it.

## Google 3D warehouse plug-in

Adobe Labs ([www.labs.adobe.com](http://www.labs.adobe.com)) provides a Photoshop CS3 Extended plug-in for Google 3D Warehouse. This enables you to read those models directly into CS3 Extended. These are the same models that can be used for Google Earth. There are loads of free models to choose from, including many famous buildings and landmarks.





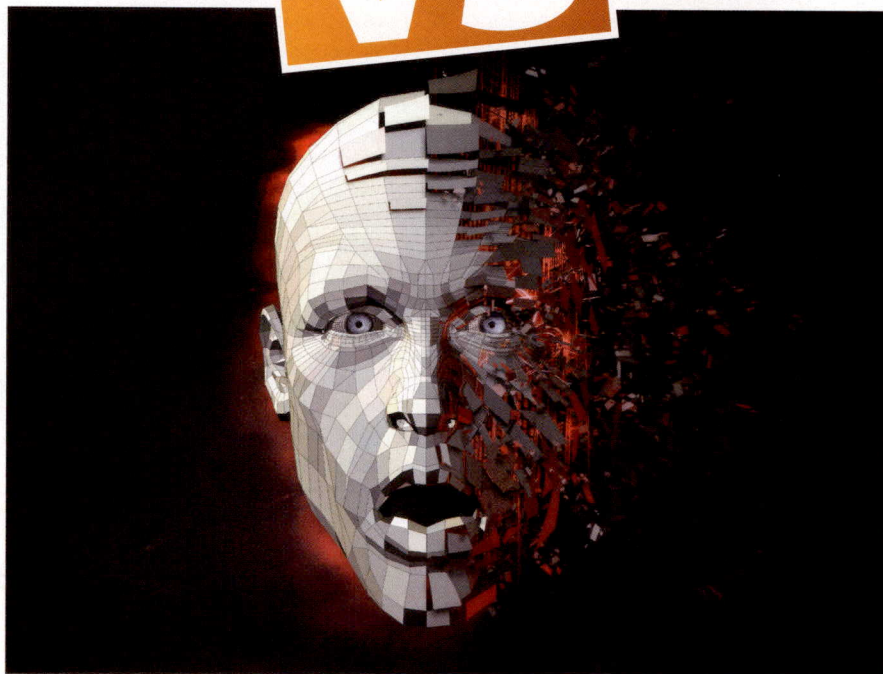
# YOU DECIDE...

Vote for your favourite image with Advanced Photoshop magazine's new interactive game!

New  
design  
website  
Advanced  
Photoshop



VS



[www.advancedphotoshop.co.uk/photoshopfaceoff](http://www.advancedphotoshop.co.uk/photoshopfaceoff)





## Abstract designs

*Creating dynamic images full of energy and texture is a simple process when you maximise the potential of your illustrations and stock photography*





#### ON THE DISC

You'll find the following files on the disc: wall.jpg, arm.jpg, buddha.jpg, cloud.jpg, objects.psd and shape.psd. You can also use your own source files and just copy the techniques for personal artwork.

#### OUR EXPERT Justin Maller

Justin Maller is a freelance artist from Melbourne, Australia. He's been working with digital art for over seven years, and as a professional for the last two. He's no stranger to writing tutorials, and has worked for several design titles.  
[superlover.com.au](http://superlover.com.au)

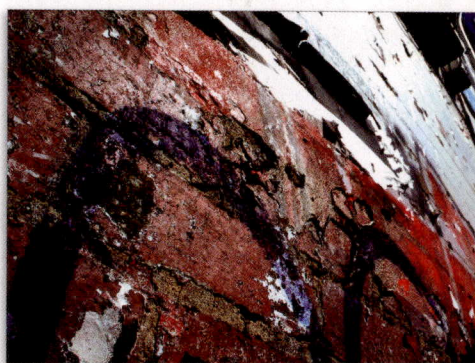
**T**here are few types of image that are more fun to create than those full of movement and power.

Sitting back and admiring a finished visual piece that almost jumps off the screen is hugely satisfying. However, there's a fine balance between composing a unique, vibrant image and creating a chaotic monstrosity that burns the viewer's retinas. The trick to making something aesthetically pleasing is to build the energy in the piece with harmonious components. By using your existing illustrations to sample and re-contextualise your stock photography, you can create new illustrative elements that blend perfectly with your backgrounds and combine to create a cohesive composition.

In this tutorial you'll be shown how to really maximise the potential of your illustrations and stock photography, as we examine some handy and very versatile sampling and blending techniques that are the bread and butter of any graphic artist who regularly combines multiple mediums of illustration. We'll also take a look at some nifty adjustment layer-based methods that give great results with minimal effort. Lots to do – on with it then!

## 1 Getting started

Open up 'wall.jpg' from the CD. This photograph is great for our purposes – plenty of texture and detail, but nothing too obtrusive to distract the eye from the illustrations we'll create.



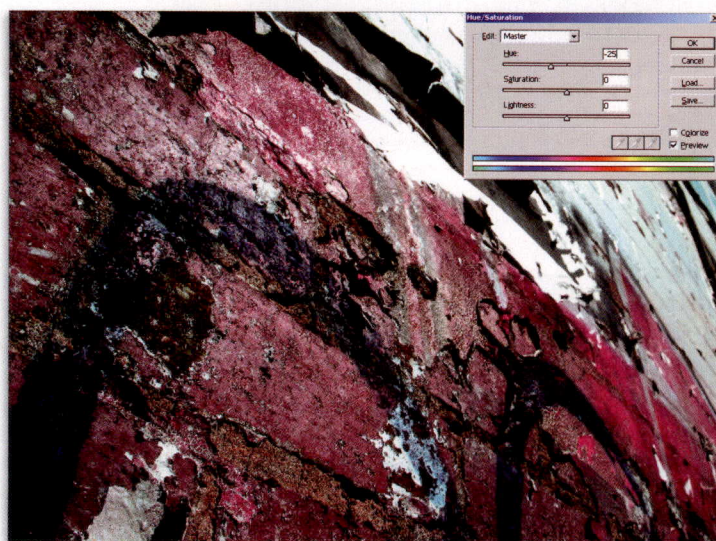
## 2 Level tweaking

First things first. Let's add a bit more contrast to this photograph. Hit Cmd/Ctrl+L to bring up the Levels interface (if desired, you can add a Levels adjustment layer at this point instead of adjusting the layer itself). Drag the Shadows and Highlights sliders in a bit, and move the midtones slightly towards the Highlight marker to get a rich level balance.

## "LET'S ADD A BIT MORE CONTRAST"

## 3 Pick your palette

It's time to prepare our base palette. Bring up the Hue/Saturation dialog by hitting Cmd/Ctrl+U, and move the Hue slider to the -25 position. This results in funky magenta and cyan tones that will work wonderfully for our piece. Rotate the Canvas 90° clockwise and then flip it horizontally.

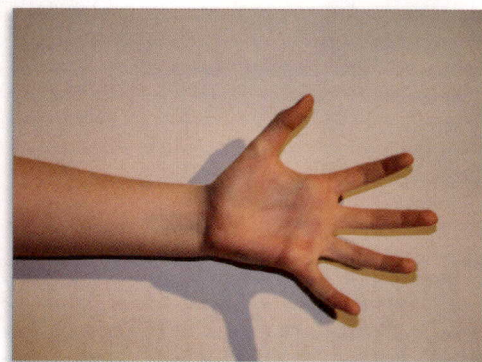


## Threshold Highlight

The Threshold Highlight technique is an effective way to get an illustration/graffiti-style highlight to work in with your images. The process itself is straightforward: chop your stock out from the background as you usually would, and duplicate the selection into a new layer. Duplicate this layer and add a Threshold adjustment layer. You'll need to experiment with the values until you find something that gets an adequate selection of highlights. Now, set white as your Foreground Color and bring up the Select>Color Range interface. Set Fuzziness to the maximum of 200 and hit OK. Create a new layer and fill with white (or any other colour). Now deselect to observe the effect; repeat with a different Threshold level until you are satisfied. This technique is especially powerful when used in conjunction with layer masks to provide contrast.

## 4 Tracing

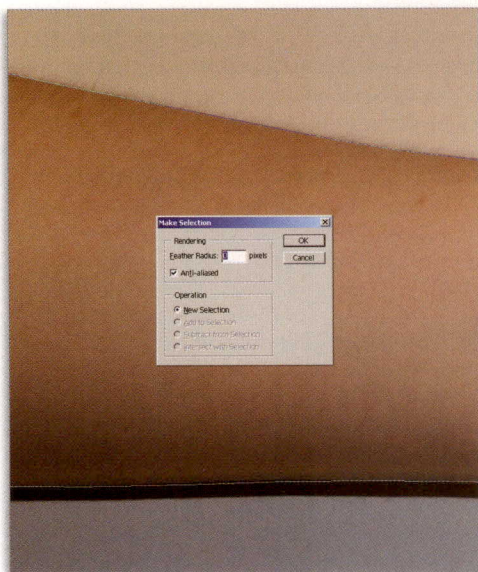
Open up 'arm.jpg' from the CD. This image will be the basis of our central arm element. Feel free to alter the concept here if you wish; use a flower stem, a pipe – anything with a column-like appearance will do nicely. Zoom in nice and tight on the stock, and start tracing the element with the Pen tool (P).





## 5 Making a selection

Complete your trace by clicking again on the original anchor point. Make sure your trace is as accurate as possible – the more anchor points the better. Right-click in the middle of the path and hit Make Selection. Ensure that Feather Radius is set to 0 and then make a new selection.



## 6 Importing

Copy and paste your selection into a new layer. Duplicate this layer back into your main document. Now position it in the centre of the document, with the fingertips just beneath the top of the image.

## Resampling images

As this tutorial shows, resampling background stock can give you a wide variety of results, and can go a long way towards constructing an image that's naturally cohesive. However, there is a fine line between 'cohesive' and 'the same thing again and again'. As such, it's important to vary the way you sample base photography. The easiest method is to duplicate the base layer and distort it. This can be anything from simple horizontal and background flips to applying distortion filters like a Twirl or a Wave effect. However, as with many things, prevention is better (and easier) than cure. When you're taking the photographs that will comprise your basis, make sure you take multiple shots from various angles. This way, although you are sampling the same scene, you will have a selection of angles and perspectives to work with, ensuring that your piece doesn't become staid due to repetition.

## 7 Adjusting

Hit Cmd/Ctrl+U and reduce Saturation to 0. Hit Cmd/Ctrl+L to bring up Levels. Now drag the Shadows slider to the first major Level spike from the left, and the Highlights slider to the one on the right. The midtones should slide slightly towards the highlights to get a nice dramatic contrast.



## 8 Texture time

Cmd/Ctrl-click your Hand layer to get its selection, then hide it. Transform this selection by rotating it 180° (Select>Transform Selection). Position the new selection over an interesting part of the background, then copy and paste to a new layer. Flip this one vertically and place it on top of the original Hand layer.

## 9 Multiply and resample

Set the blending mode on this Texture layer to Multiply. This sits nicely over our contrast hand, which now serves as a shadow map and gives an awesome blended feel to the arm element. Resampling in this fashion is vital for a cohesive piece. Feel free to redo the last two steps until you get the most interesting texture selection possible.

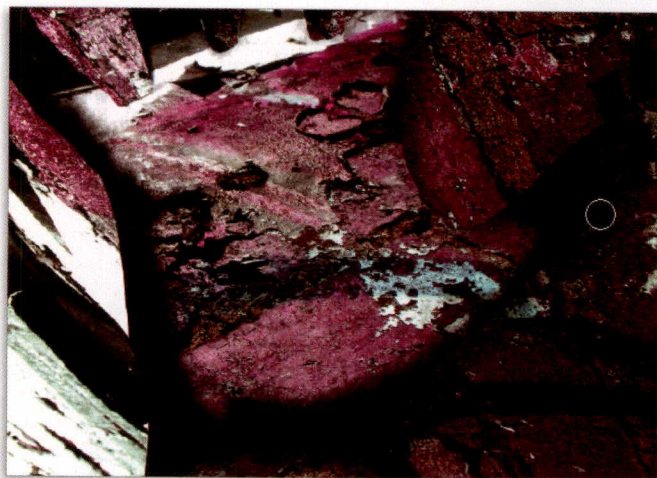


**"MAKE SURE THAT YOUR TRACE IS AS ACCURATE AS POSSIBLE"**





# "RESAMPLING ENABLES YOU TO QUICKLY AND EASILY FIX UP THE WEAK PARTS OF AN IMAGE"



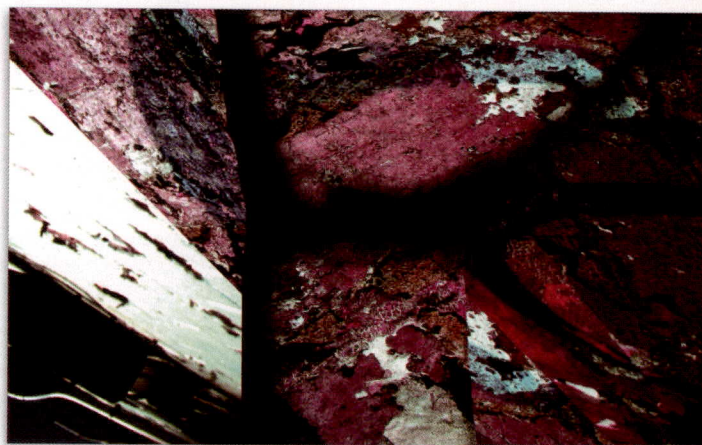
## 10 Shadow

Cmd/Ctrl-click either Hand layer to get a selection, then create a new layer. Fill with 100% black and deselect. Apply a Gaussian blur (Filters>Blur>Gaussian Blur) of 30 to 40 pixels. Drag the layer behind the other hands, and offset it down and to the right to match the light source. Create a new layer set here, and drag all of the Hand layers into it.



## 11 Strip sample: part one

Using the Line tool (U), draw a two-inch thick line on a 45-degree angle into a new layer. Cmd/Ctrl-click the layer to get its selection, and then sample a busy part of the background. Paste to a new layer, and position over the white section in the lower left-hand corner.



## 12 Strip sample: part two

Repeat the process, sampling from a different part of the image. The best part of resampling is that it enables you to easily and quickly fix up weak parts of an image. Now experiment with blending modes – Multiply is especially effective.

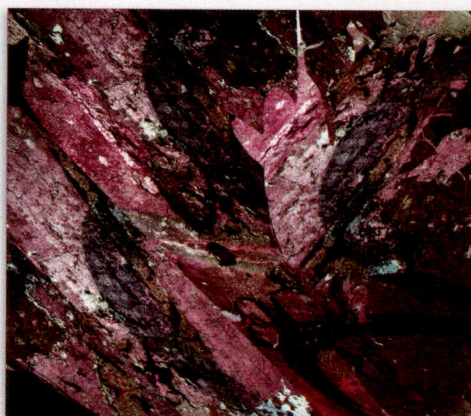


## 13 Shape sample: part one

To break up the monotony of the background, let's introduce a shape sample. Hide the Hand layer set, and either sketch a shape in a new layer or import the one we prepared earlier from 'shape.psd' on the CD.

## 14 Shape sample: part two

Cmd/Ctrl-click the Shape layer, and transform the selection until you have an effective sample. Copy and paste to a new layer, then flip the layer vertically (and/or horizontally) to add a higher level of texture contrast. Position this layer at the top right of the image.



## Using the channels

Although zooming in on a photograph and carefully using the Pen tool to trace a stock image will typically give you the best and most accurate result, there are some things that simply cannot be extracted from their backgrounds like this. Hair is the best example, but detailed and slightly opaque objects such as grass and clouds can be similarly difficult to try to outline. Fortunately, you can manipulate an image's channels in order to make a superbly detailed and accurate alpha mask. Open up 'cloud.jpg' from the CD and bring up the Channels palette. Duplicate the Red channel and ensure that all others are hidden. Now, alter the Channels Levels (Cmd/Ctrl+L) by dragging the Shadow and Highlight sliders towards the centre. By simply Cmd/Ctrl-clicking the channel, you can get a perfectly accurate selection of the cloud, and can subsequently copy it into the main document.



## Layer sets

Everybody should make good use of the Layer Sets feature. It should be written on the Photoshop disc! We'd go so far as to say that this should be the first commandment of Photoshop: build elements within layer sets. Navigating your way through a Photoshop document is made a hundred times easier when you go to the small effort that it takes to add and then name a layer set for each aspect of your image. Editing is also simplified, because you can switch multiple layers off with a single click, or even change the entire set's blending mode at will. The Layer Sets function is one of those fundamentally wonderful features that you will never stop using once you start. You'll even wonder how you ever managed without it!



## 15 Shape sample: part three

Using the same technique as in step 10, add a Shadow layer behind this shape sample, again positioning slightly down and to the right to maintain a consistent light source. Create a new layer, and brush out any small unwanted sections using a black brush, then reintroduce the Hand layer set and make sure everything looks balanced.

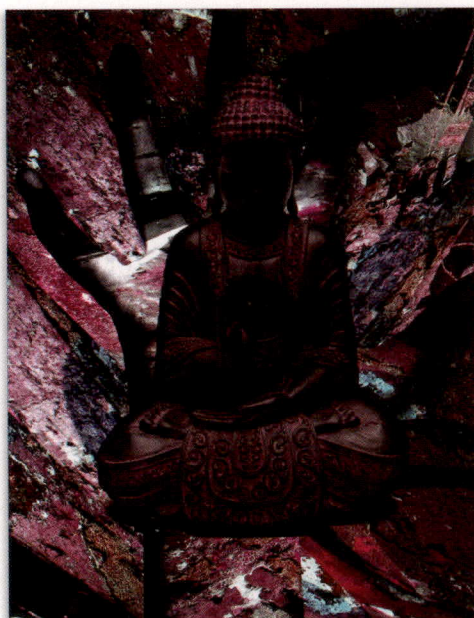
## 16 Buddha: part one

Open up 'buddha.jpg' from the CD. As with the hand at the start of the tutorial, zoom in close and carefully make an accurate trace around the figure with the Pen tool, copying and pasting into a new layer when you have completed it. Duplicate this layer into the main composition.



## 17 Buddha: part two

Adjust the Levels on the Buddha in much the same way as the wall, with the Shadow and Highlight sliders moving towards the spikes, and the midtones moving slightly towards the highlights. Adjust the Hue/Saturation to Hue = -50 and Saturation = -30, so that it sits nicely on top of our background.



## 18 Color Balance

Now hit Cmd/Ctrl+B to bring up Color Balance. Tweak the Highlights and Midtones towards Cyan, and the Shadows slightly towards Magenta. Resize the figure (Cmd/Ctrl+T to free transform, holding Shift to lock Height/Width proportions) so that it looks like it belongs in the palm of our hand.



**"RESIZE THE FIGURE SO THAT IT LOOKS LIKE IT BELONGS IN THE PALM OF OUR HAND"**





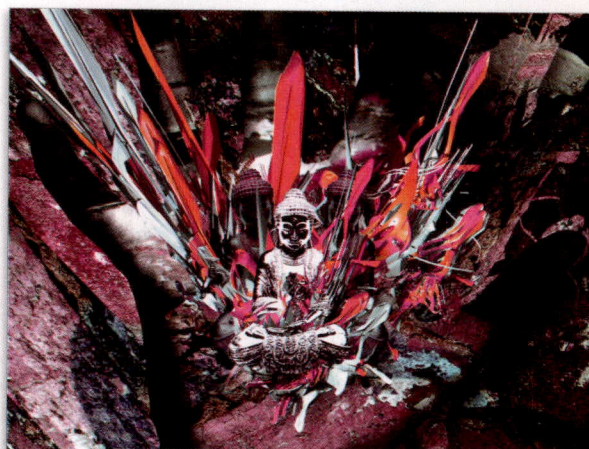
## 19 Buddha's threshold

Use the Threshold technique (see the boxout on page 119) to create a Threshold Highlights layer. Add a layer mask, and use a Grunge brush to put a couple of holes in the highlight. Duplicate the base Buddha layer, and rotate it 15 degrees CCW. Set it behind and to the left of our central Buddha. Duplicate and flip horizontally to flank the right side.



## 20 Objects enter the fray

Open up 'objects.psd' from the CD. Duplicate each layer into the main composition, and arrange them carefully behind the Buddha figure. Try to accentuate the natural lines of the hand by placing the objects in complementary positions on similar angles. Add shadows to each where appropriate.



## 21 Smaller samples

Use these 3D object layers to make fresh shape samples of the background. Try using the technique discussed in the 'Resampling images' boxout (page 120) to get more varied results. Splice these in and around behind the Buddha; experiment to see what works best for you. Placing some above the 3D and some below will give you the best results.



## 22 Clouds

Open 'clouds.jpg' from the CD and use the Channel Selection technique (see page 121) to extract the cloud. Duplicate into the main work, and set the blending mode to Screen. Dot around the piece, flipping horizontally occasionally to avoid a 'cloned' look.

## 23 Wrapping up!

Our hand has become a little lost, so let's duplicate the Shadow layer and invert it (Cmd/Ctrl+I). Set it up and to the left on around 50% Opacity to give a nice glow effect. Now, to unify the piece, add a Color Balance adjustment layer. Set Shadow inputs as -17, 0, 17 and Highlights to 0, 0, 15 to finalise the palette and complete the blending of the elements.



**"TRY TO  
ACCENTUATE  
THE NATURAL  
LINES OF THE  
HAND... ADD  
SHADOWS  
WHERE  
APPROPRIATE"**

## Adjustment layers

Throughout this tutorial, we have individually altered aspects of layers, such as their Levels, Color Balance and Hue/Saturation. This is frequently necessary, especially when dealing with a disparate selection of photography. However, it's frequently possible to simply use one global adjustment layer to apply a universal effect to all underlying layers. Make sure that you experiment to see if this is possible when composing, because it can save you a lot of time and effort.









# Become a Photoshop heavyweight

*Wrestle the Pen, Marquee, and Brush tools into submission*



## ON THE DISC

The CD contains some custom vector graphics and textures used to create this rose-scented illustration: 'curl.eps', 'dots.psd', 'floral\_designs.psd', 'sandpaper.jpg' and 'starburst\_longRays.eps'.

## OUR EXPERT

**Jeff Miracola**

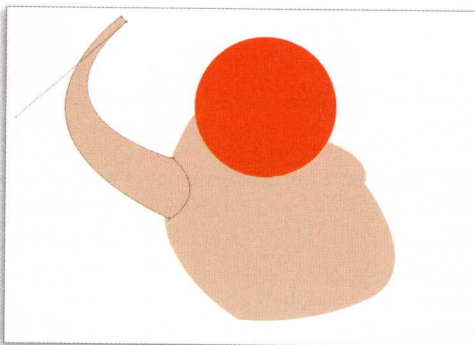
Jeff has been illustrating since 1993 in the fantasy gaming industry. His art can be seen in games, books, and magazines, as well as an upcoming children's book. Visit [www.jeffmiracola.com](http://www.jeffmiracola.com).

**O**nly Photoshop combines the tools needed to create illustrations with impact. Its ease of use frees you to be as creative as you'd like. So step into the ring, and let's put the hurt on Photoshop's arsenal of drawing tools. Lucha Libre, or 'free fighting', has always been a fascination. The identity-hiding mask and dramatic persona of the wrestler may be even more compelling than the athlete himself. The colours, drama, humour, rich history and code of honour in Mexican wrestling are just some of the draws that led to this illustration.

In this tutorial, we'll show you the right techniques for achieving eye-popping, body-slammng, pile-driving illustrations that impress all your friends, family and wrestling buddies. Warning: using these techniques may cause you to move to Mexico and take up wrestling large, hairy men in masks. Seriously, though, once you master the technique of using the Pen, Marquee and Brush tools, the process becomes second nature. The rest is up to your creativity and ingenuity. So put the smackdown on Photoshop and get creating.

## 1 Basic shapes

Create a layer folder named 'Mexican wrestler'. All work on the wrestler will reside in this folder. Now, begin this illustration by using the Pen tool (P) and Ellipse tool (U) to build and arrange basic shapes for the torso, head and right arm. We have opted to work directly in Photoshop rather than over a sketch.



## Layer organisation

We create dozens, sometimes hundreds, of layers for each illustration. Properly labelling and organising them is crucial to not getting lost in the piece. Group layers by object to save valuable time otherwise lost in recalling layers.

## "WORK DIRECTLY IN PHOTOSHOP RATHER THAN OVER A SKETCH"

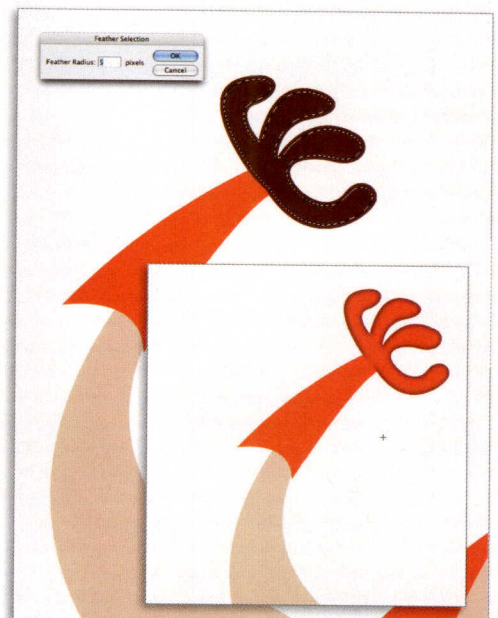
## 2 More basic shapes

Use the Pen tool (P) to draw out the other shapes for the figure. Choose base colours for the figure and clothing. Shift+Cmd/Ctrl-click every shape so you have a selection of your entire figure. Save your selection (Select>Save Selection). Name it 'Full figure'. This will come in handy later.



## 3 Shading the glove fingers

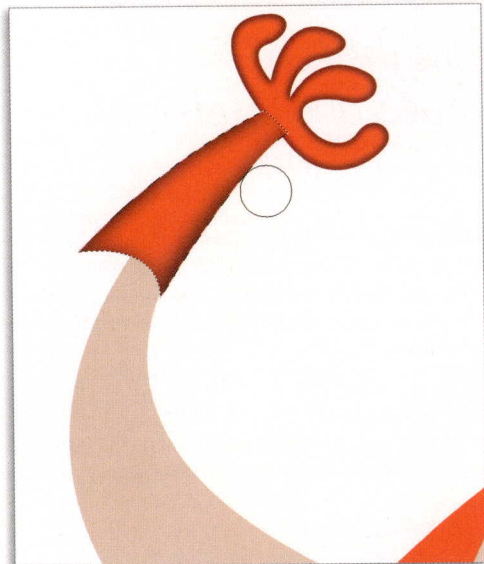
Cmd/Ctrl-click on the fingers shape layer to select it, create a new layer (Shift+Cmd/Ctrl+N), then use the Paint Bucket tool (G) to fill the selection with a dark brown colour. Contract the selection by 5 pixels (Select>Modify>Contract), feather by 5 pixels (Select>Modify>Feather) and hit Delete. Shading the edges of your form provides the illusion of mass.





## 4 Shading the glove forearm

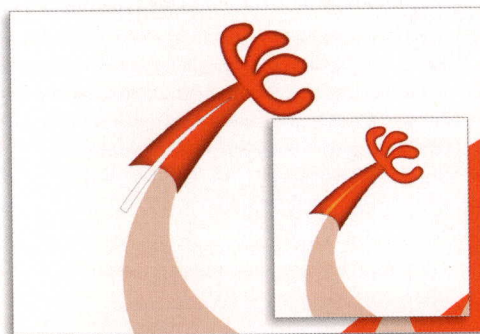
Cmd/Ctrl-click on the forearm shape layer, create a new layer (Shift+Cmd/Ctrl+N), switch to the Brush tool (B), select a Soft Round brush and then shade inside the selection using a dark brown colour. This is a secondary way to shade and is most useful with less intricate forms.



# "TURN FLAT SHAPES INTO A THREE-DIMENSIONAL CHARACTER"

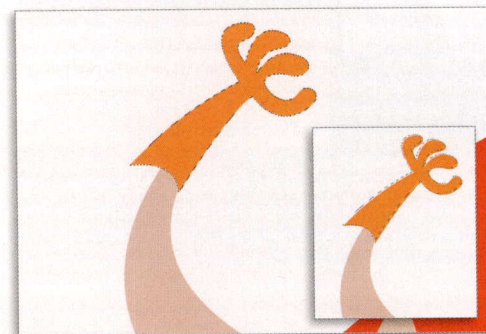
## 5 Create the highlight

Using the Pen tool (P), draw out a highlight shape, Rasterise the layer, set Gaussian Blur (Filter>Blur>Gaussian Blur) to your liking, then set the layer blending mode to Overlay. Cmd/Ctrl-click the forearm layer, inverse the selection (Shift+Cmd/Ctrl+I), and hit Delete to remove the excess highlight shape outside of the glove.



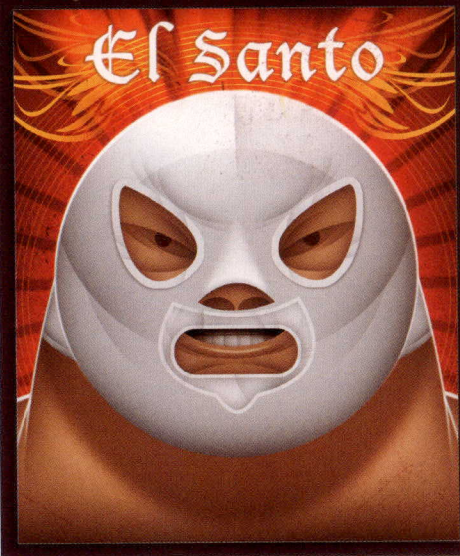
## 6 Create rim lighting on the glove

Create a new layer (Shift+Cmd/Ctrl+N) and Cmd/Ctrl-click the fingers and forearm layers so that you have a selection of the entire glove shape. Fill the selection with a bright yellow colour, switch to the Marquee tool (M), move the selection over about 5 pixels, hit Delete, deselect the Marquee tool (Cmd/Ctrl+D) and apply Gaussian Blur to soften the highlight.



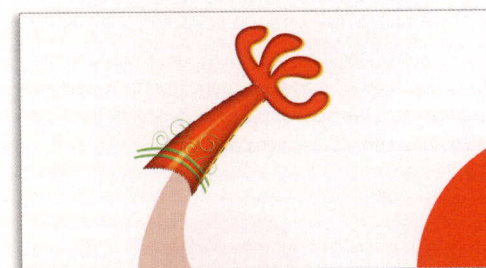
## Who is that masked man?

Some Mexican wrestlers, or luchadores, will go to great lengths to keep their true identities secret. Rodolfo Guzmán Huerta, also known as El Santo, was rarely, if ever, seen without wearing his famous silver mask. He was even buried wearing it.



## 7 Decorate the glove

Using the Pen tool, create two arching lines. Import the curly line graphic ('curl.eps'). Duplicate the curl multiple times and arrange in various positions along the arching lines to make the glove ornamentation. Position the ornamentation over the glove, Cmd/Ctrl-click the forearm shape layer, Inverse the selection (Shift+Cmd/Ctrl+I) and delete the excess. Position the ornamentation under the highlight layer.



## 8 Inside the glove

Create a new layer under the arm shape, switch to the Pen tool, select a slightly darker orange colour and draw out the shape that will serve as the inside of the glove. Cmd/Ctrl-click the layer to select it, create a new layer, switch to the Brush tool and shade inside the selection with a dark colour.



## 9 Shading the right arm

Cmd/Ctrl-click the arm layer to select it, create a new layer, switch to the Brush tool and shade inside the selection using a Soft Round brush and a dark brown colour. This is where the illustration comes to life. Turning flat shapes into a fleshy, three-dimensional character that you can almost smell is great fun.

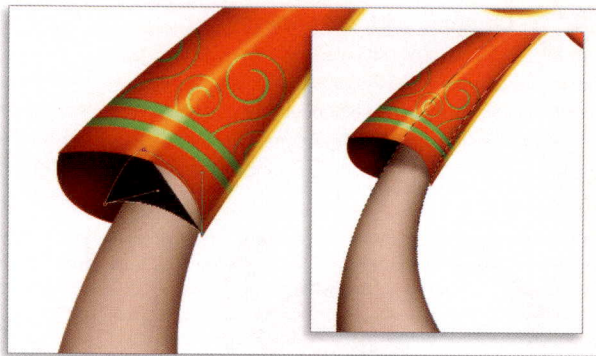






## 10 Create the glove shadow

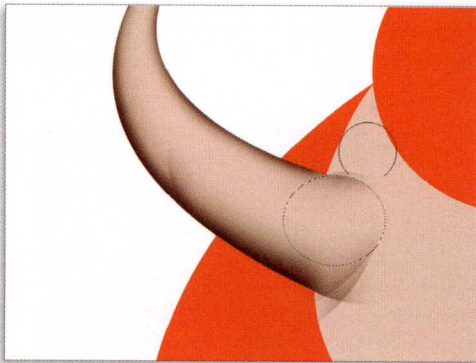
Use the Pen tool to draw out a dark brown shape, which will become the glove's shadow cast onto the arm. Rasterise the layer, apply a Gaussian Blur, set the layer blending mode to Multiply and lower the Opacity to your liking. Cmd/Ctrl-click the arm layer, inverse the selection and delete the excess shadow shape.



**"USE A BRUSH TO SHADE THE SELECTION TO CREATE CREASES IN THE CAPE"**

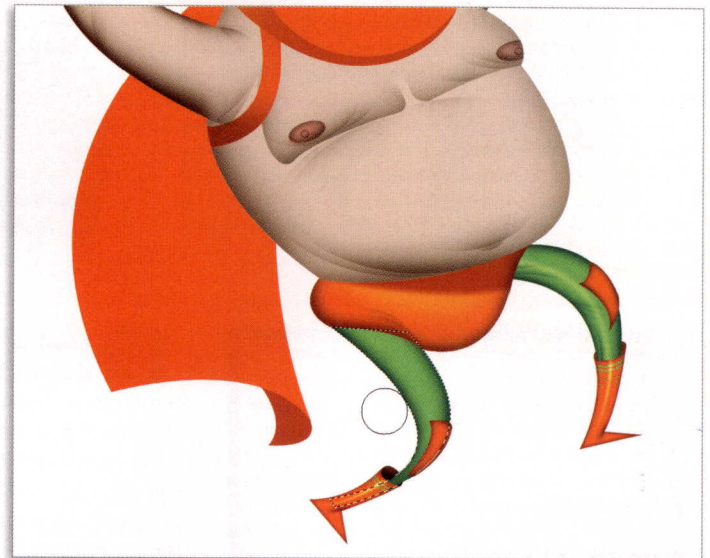
## 11 Creases and wrinkles

Create a new layer over the arm layer and use the Elliptical Marquee tool to drag out an elliptical selection. Switch to the Brush tool and use a Soft Round brush to shade inside the selection to create very subtle creases or wrinkles.



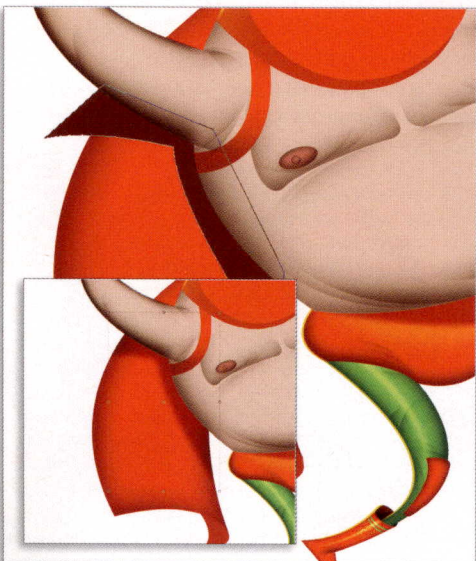
## 12 Continue the technique

Use the same techniques from the previous steps to create the chest, as well as to shade and add details to the left arm, torso and lower body. Tip: you could duplicate similar elements such as the glove or boot, then flip them horizontally and position them.



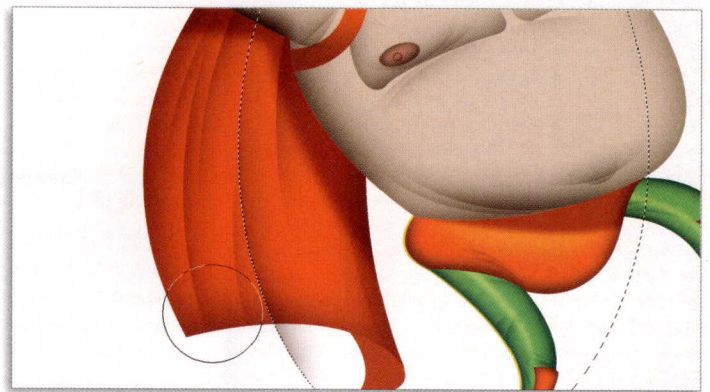
## 13 Wrestler's shadow on the cape

Use the Pen tool to draw out a dark brown shape over the cape, but under the figure. Rasterise, apply a Gaussian Blur, Cmd/Ctrl-click the cape shape, inverse the selection and delete the excess shadow outside of the cape. Set the blending mode to Multiply and lower the Opacity value to your liking.



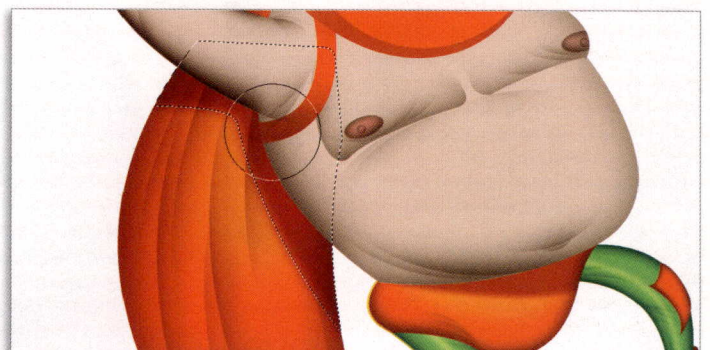
## 14 Creases in the cape

Create a new layer and use the Elliptical Marquee tool to drag out a large elliptical selection. Switch to the Brush tool and use a Soft Round brush to shade inside the selection to create creases in the cape. Cmd/Ctrl-click the main cape shape, inverse the selection and delete any excess shadowing outside of the cape.



## 15 Yellow light on cape

Add more interest to the cape by throwing light on it. Cmd/Ctrl-click the wrestler's shadow layer, create a new layer, inverse the selection and use a Soft Round brush with yellow colour to brighten outside the shadow.

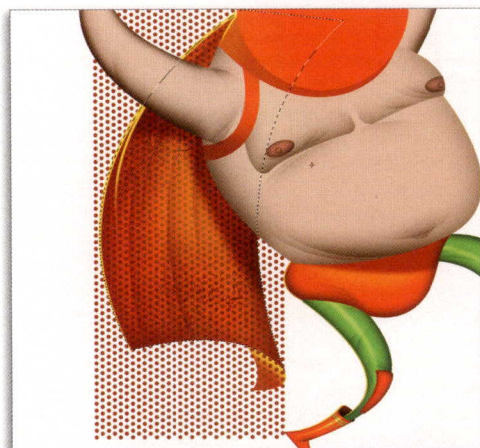






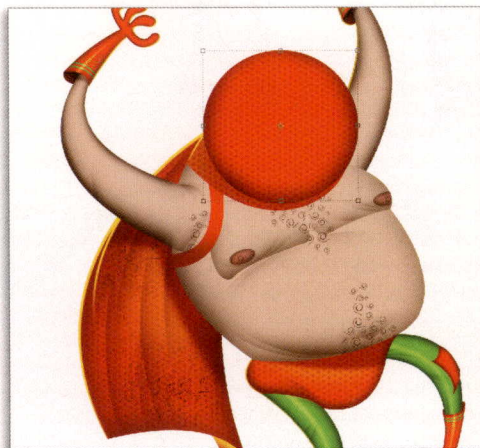
## 16 Add texture to the cape

Use Photoshop's Spatter brushes or other available brushes to add texture to the cape and make it look dirty. Import the dots graphic ('dots.psd') to place over the cape, set the layer to Multiply and lower the Opacity. Cmd/Ctrl-click the main cape shape, inverse the selection and delete excess dots outside of the cape.



## 17 Continue with dot pattern

Use the same dot pattern ('dots.psd' on the disc) to add texture to the cape around the wrestler's neck, his mask and his underwear layer to give it the same overall finish. Use the curl graphic ('curl.eps') to add hair to the chest, stomach and armpit of the wrestler's figure.



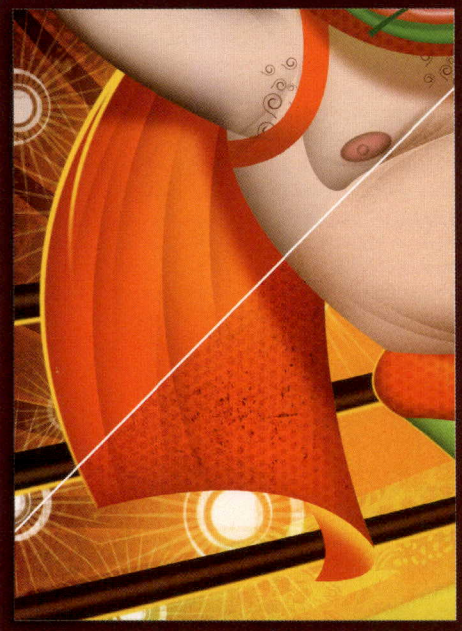
## 18 Creating the mask

Use the Pen tool to draw out half of a design on the mask. Rasterise the shape, duplicate the layer, flip horizontally and merge the two layers. On a new layer, use the Pen tool to draw a triangular nose hole. Cmd/Ctrl-click the triangle to make a selection. Turn off the triangle layer. Return to your mask layer and hit Delete.



## Creating texture

We like our virtual canvas as gritty and spattered as the wrestling ring canvas. Textures in illustrations add variation and visual interest. They can be created within Photoshop or scanned from real-world objects, such as the sandpaper used here.



## 19 Shading and decorating the mask

Use the same techniques used throughout this tutorial to shade the edges of the mask design. Use the curl graphic ('curl.eps') to add designs to the side of your mask. Then use the Pen tool to add other designs, such as the three teardrop shapes on the top of our mask design.



## 20 Create eyes, mouth and nose

Following the same techniques and using the Pen tool, Marquee tool and Brush tools, create, shade and detail the eyes, nose and mouth. Tip: create one eye, duplicate, then flip horizontally for the other eye. Also, create the yellow rim highlight on the head as you did in Step 6 with the glove.



## 21 The rose

By now, you should be a master at using the Pen, Marquee and Brush tools to create the shapes that you need in your illustration. Use those techniques to create a rose like the one in this screenshot below. Remember: red roses mean love, yellow roses mean friendship.





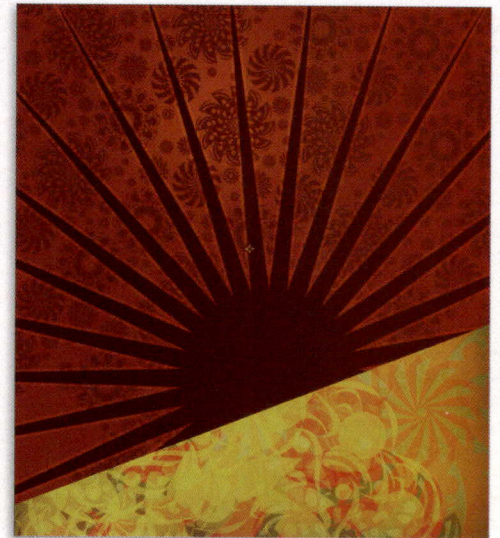


## 22 Shadow of the head and rose

Shift-Command/Ctrl-click the main head shape and the main rose shape so you have one selection of the head and rose shapes. Create a new layer under the head, but over the torso. Fill with a dark brown colour, apply Gaussian Blur, set the blending mode to Multiply and lower the Opacity to your liking.

## 23 Create the background

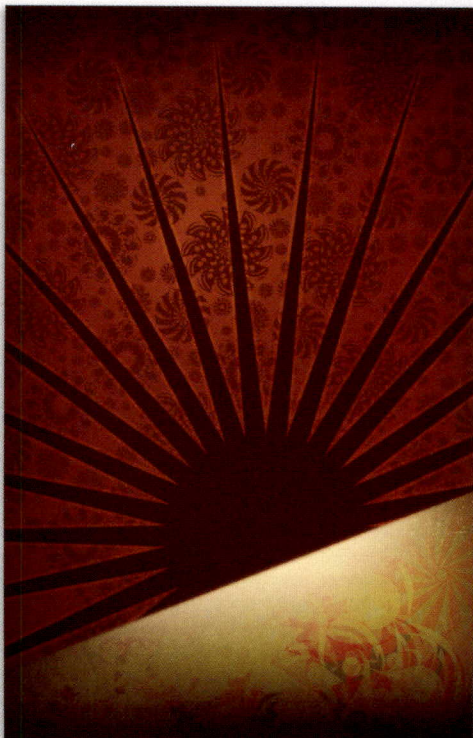
Turn off the wrestler's layer folder. Create a new layer folder named 'Background'. Use the floral shapes ('floral\_designs.psd') and starburst ('starburst\_longRays.eps') to create a decorative design for the background and platform of the wrestling ring. Experiment with layer blending modes to achieve various colour combinations and effects.



"REMEMBER, RED MEANS LOVE, YELLOW MEANS FRIENDSHIP"

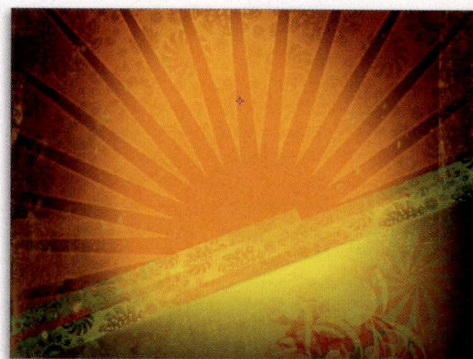
## 24 More dramatic lighting

Use the Brush tool set to a dark colour to shade the edges of your illustration. Command/Ctrl-click the wrestling ring platform and use the Brush tool, set to a bright colour, to brighten inside your selection. Continue using the Brush tool to darken the edges of your background.



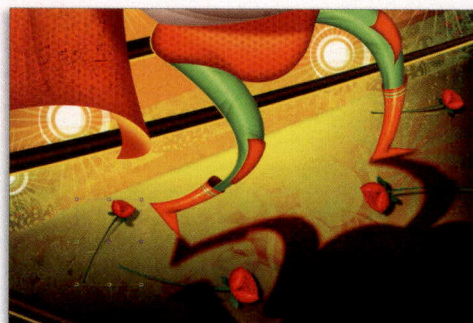
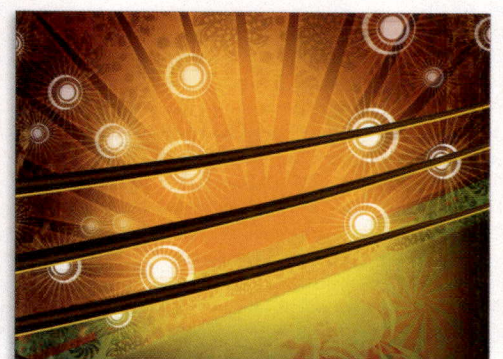
## 25 Even more dramatic lighting

Use the Brush tool, again set to a bright yellow or white, to brighten the centre of your illustration piece. Experiment with additional patterning and texturing along the edges with various brushes. Also, wrestle with blending modes to achieve richer, deeper colours.



## 26 Camera flashes and ropes

Use the Ellipse tool (U) and the starburst shape ('starburst\_longRays.eps') to create a camera flash. Duplicate the camera flash at various sizes and opacities. Use the techniques learned throughout this tutorial to create, shade and highlight one rope. Duplicate and place to create the ringside barrier.



## 27 Wrestler's shadow, roses and texture

Turn on 'Mexican wrestler' layer folder. For his shadow, load the 'Full figure' selection from Step 2 (Select>Load Selection). Create a new layer. Fill the selection with a dark colour, flip vertically, add a Gaussian Blur and Distort. Duplicate the roses for the platform. Place texture ('sandpaper.jpg') on very top layer; set blending mode to Soft Light and Opacity to 45. Olé! You're done.





Advanced  
**Photoshop**  
**Inspirational**  
**Masterclass**

Professional artists share  
their secrets and Photoshop  
techniques to help you  
improve your skills





**OUR EXPERT** Mike Campau

Mike is the creative director of SeventhStreet ([www.seventhstreetstudio.com](http://www.seventhstreetstudio.com)), but you can also see his work on the **Advanced Photoshop** gallery website. The photo used here is courtesy of Paul Mobley of Paul Mobley Photography. You can see more of his work at [www.paulmobleystudio.com](http://www.paulmobleystudio.com).

# Commercial inspirations

*Mike Campau talks us through the four-stage process he uses to create his stunning work*

I am lead retoucher and creative director at SeventhStreet, a small design studio located in Birmingham, Michigan. Over the past several years I have worked on many collaborations with New York portrait photographer Paul Mobley.

In this case, Paul had some images he shot a while back that we wanted to refresh and use in a new pitch to one of our clients. At the same time we wanted to create a whole series around the new 'Stay Green. Go Red.' marketing campaign for SeventhStreet. So after reviewing his images, making selections and a little brainstorming, I picked out five images for the final series, which, by the way, all had to be done in two days!

The basic process I show in this step-by-step is the same one I use in most of my work: isolate key objects, build up background and foreground, add supporting elements and then the final touches.

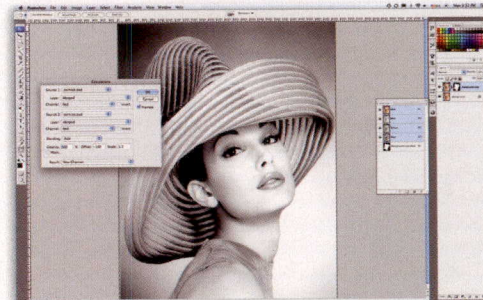


## "USING CALCULATIONS IS A GREAT WAY TO ISOLATE DIFFICULT SHAPES, IMAGES WITH LITTLE COLOUR CONTRAST, AND ALSO HAIR"



### 1 Isolating the subject

First I have to take our selected model and get her isolated from the background. She has already been retouched, so I can skip ahead to the fun stuff. Since she has a hat on and the object has nice crisp outlines, the Pen tool is perfect for doing this. Once we have the clipping path complete, we can duplicate the background layer, make a selection from the path and click on the Add Layer Mask button.



### 2 Tricky layer masks

But what about the transparency through the hat? Sometimes you can just use one of the colour Channels as a way to knock out objects or transparencies, but in other cases you sort of need a combination of two colour Channels or to apply the same colour Channel on top of itself to create this mask. Well, a great tool, but rarely heard of these days, is the Calculations function. I use Calculations here to help add the Red channel to the Blue channel to create a perfect mask for what I need. On a side note, using Calculations is a great way to isolate difficult shapes, images with little colour contrast, and also hair.



### 3 Create the background

Since I want a horizontal format, I first must expand my canvas. Then I fill a layer with a solid colour to build my background and colour scheme around. I want to play off some of the colours in the hat and keep with our 'green' theme, so I lay a sky and cloud image over the background colour. I then blend it off with a gradient layer mask and turn down the Opacity of the layer to approximately 40%.



### 4 Enhance the background

Here the background is looking a little flat, so I want to add a bit of depth by painting in some lights and darks. To do this I will create two overlay layers, one for white and one for black. I know some people use a 50% grey layer and paint on that with both black and white, but I feel I have a little more control over the effect if I keep them separate. Plus, sometimes you can create a bit more of a dramatic effect in areas where these layers overlap.

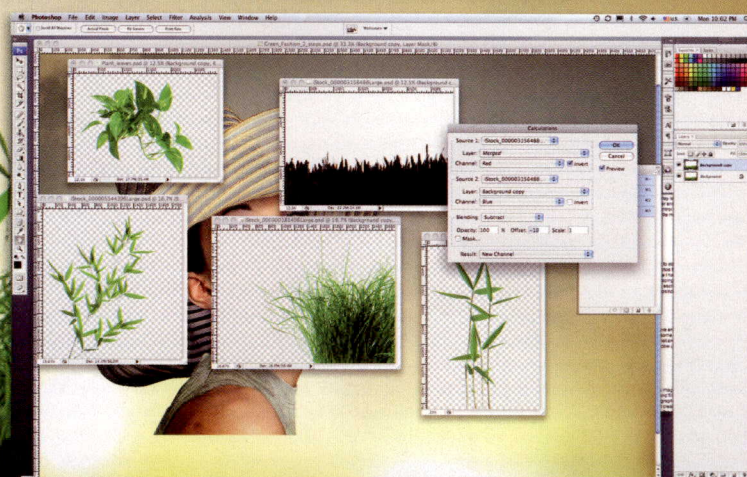






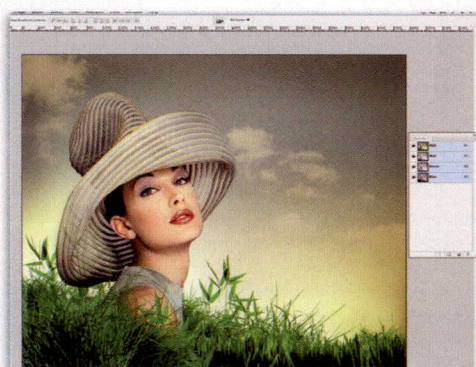
## 5 Green elements

Now that we have the model and the background in place, I want to start bringing some 'green' elements into my scene. I grab a bunch of stock photos from my library and begin to isolate each element using Calculations. Once I have a few of these elements ready to go, I simply drag them over and begin placing them around the model. This part takes a little while, as I need to decide where each piece looks best visually with the model and the other elements in the composition.



## 6 Adding more model

After I get all of my green elements in place, I notice that I don't have enough image of the model in the areas that are peaking through the grass. Some simple cloning and painting will do the trick. Also, to help hide some of that area and to create depth between the elements and the model, I create a shadow using the grass elements as a selection.



## 9 Final touches

At this point I'm pretty happy with the composition but I feel the overall tone and contrast needs a little snap and a visual twist. So I add a few curves to bring in a bit of contrast, plus a layer of High Pass to help sharpen up the details – but it still needs a little something. For the final touch I overlay an aged paper texture, which gives the entire image a bit more of a natural feel.



## 8 A little colour

As I'm looking at the image it feels a little too monochromatic, so I think it needs just a splash of colour to add some visual interest. Playing off of the model's lip colour, I isolate a couple of flowers and insert them into the scene.



## 7 Graphic elements

Now I want to start adding in some graphic elements to give this image more of a design feel. For some of the images, I take the green elements and fill them with black, keeping the layer transparency locked. This will give me a graphic element but keep the natural feel to the object. Then I add some swirls that I created in Illustrator to give a sense of wind and motion. The swirls also give the image a bit of a whimsical feel.





## Advanced Photoshop Inspirational Masterclass

Professional artists share  
their secrets and Photoshop  
techniques to help you  
improve your skills







*Designing unique and fun architecture can be easy, as long as you understand the nature of the elements*



#### ON THE DISC

You'll find a list of the brushes used in this tutorial, including personal custom brushes, default brushes and brushes created by other artists for free use. The original sketches and layered PSD files will be included as well for your personal use at the full-resolution scale.

#### OUR EXPERT

##### Mike Corriero

Mike is a freelance concept artist and illustrator for the video game and film industries living in NJ, USA. His work has been featured in a number of promotional outlets, including Ballistic Publishing series like *Exposé*. Some of his clients include Radical Entertainment and Liquid Development to which he has contributed work for projects delivered to Flagship Studios and Ensemble Studios through the art direction and outsourcing of LD. His work can be viewed at [www.mikecorriero.com](http://www.mikecorriero.com).

# Concept illustrations

**A**s an illustrator I usually start my sketches in pencil. However, when creating a concept involving a house or any kind of architecture, it saves a lot of time to work out the perspective in Photoshop. In this tutorial I'll explain some methods on painting textures and materials for architecture and show you how you can truly push the extent of Photoshop's customising options for such paintings. Although Photoshop does have a huge abundance of filters, effects and options, most purist artists will likely never even stumble upon them. I myself still learn new effects hidden within this amazing program after years of use. I'm going to stick mostly to the advantage of its customised brushes and textures, and how they can produce a traditional painted style. In addition, I'll explain a bit about how light works and what happens when it creates shadows.

## 1 Play with composition

I originally came up with four similar designs, but with variations in the architecture and the layout of foreground/background elements. Composition and conceptual ideas can be worked out easily and quickly at a smaller scale, so thumbnails are a vital part to the start of any painting. We'll work with idea number three.

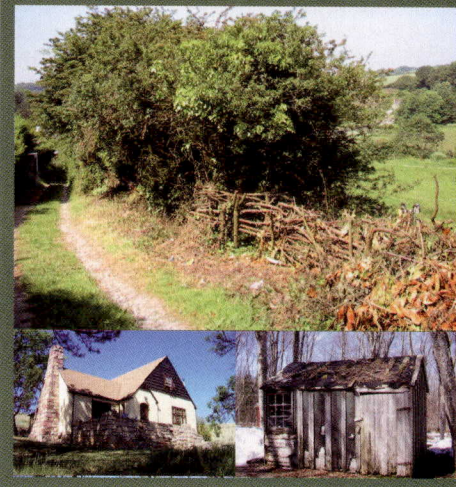


## 2 Take it to scale

Once you've set the document up and the scale is set to the correct size, you can nearly always judge from the rough thumbnail what needs to be refined and changed. The composition for the most part should be okay, since it's the placement of the elements that are important here. It's necessary to take into consideration your lighting and values, which also play a key role in a good composition and direct the viewer's attention. Thinking about these things from the start will help make it flow more easily once you get going.

## Starting steps

When I'm finally ready to start working on the cottage itself, I will refer to a few reference photos just to keep as a reminder of certain details in this specific architecture. The concept for the most part isn't going to change much from my initial drawing, but I just wanted to get a better feel for the overall design of a small cottage-type home. The other photos, like the green trees with the makeshift fence and path, are a perfect reference to study and apply the light transition effect taking place. These three photos contain all the information really needed.

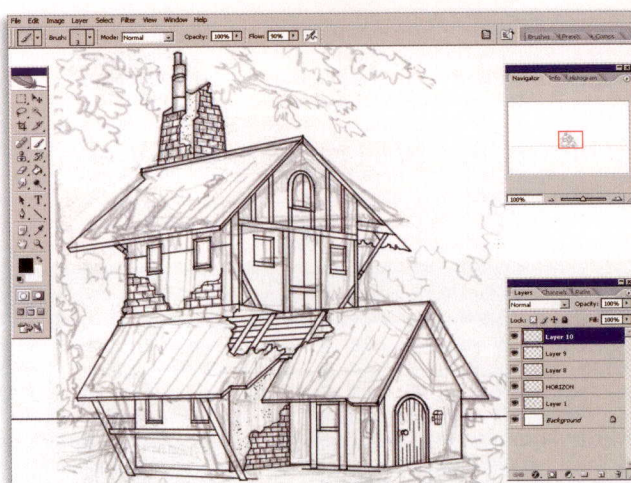




# MASTERCLASS

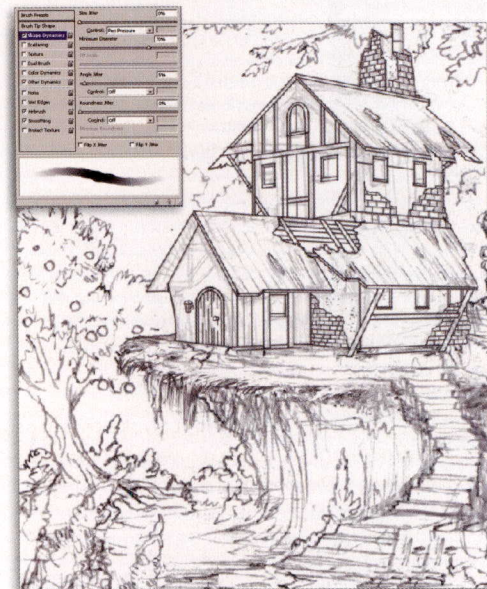
## 3 Refine the key element

The whole focus of this image is really going to revolve around the architecture of this makeshift cottage. It's going to be beautiful but it also needs to feel old, weathered and put together by an unprofessional architectural hobbyist. Although the sketch was wonky and rough, we do want to keep some of those lines that gave the design its character. So here and there during the painting process we will change some perspective lines and try to keep true to the original by making it feel homely and cosy.



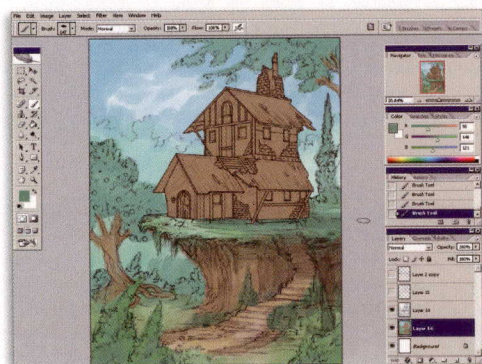
## 4 Readjust the sketch

Flip the sketch and correct any skewing or shifts in appearance with the mirrored effect. Often things will appear off tilt when flipped or reversed from the original layout. We're going to adjust a few extra things like the stairs and cliff edge with a small digital brush. A brush I use often for digital sketching as well as painting is the Airbrush Pen Opacity Flow brush, which is a part of the basic brush set. It's a round brush that makes blending colours and painting with pressure flow well.



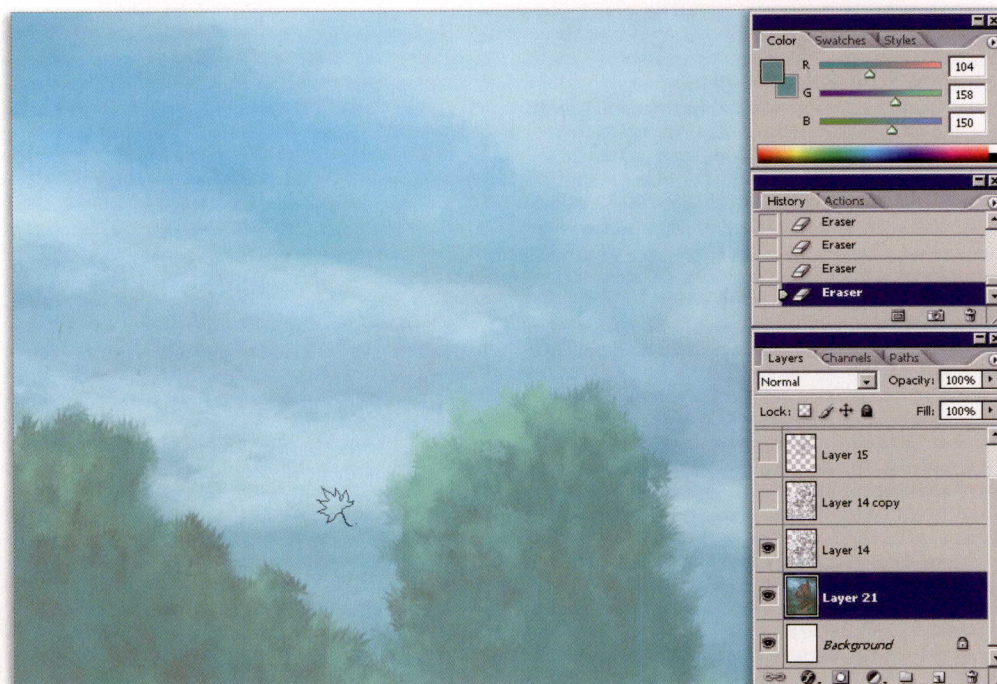
## 5 Base colour wash

Set up the sketch so it's on a Multiply layer and add a new layer beneath that for the colour. This is a quick step in which the real point is mainly to block in the base colours almost like you would with watercolour or an acrylic or oil wash. It's just very light and simple, and helps eliminate the white on the canvas while separating the colour of the elements. The Multiply layer allows the colour to show through while the white of the sketch is obsolete and the pencil-work remains.



## 6 Darken and separate

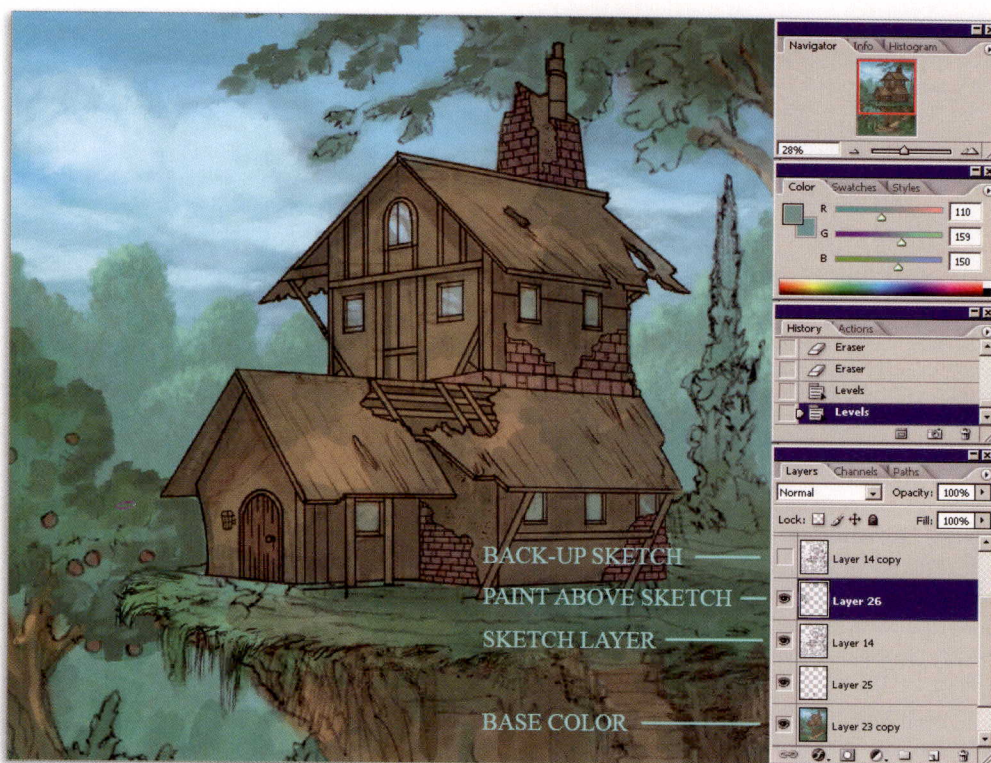
Use your brush to lightly overlay a darker wash of blue to apply some shadows to make it easier for you to lay in some lighting later on. Apply a bit more separation to the elements of the bricks, the windows and the house in general. Keep it simple for now, because it's easier to start laying in light and shadow once you establish the basic colours of each element within the painting. When that's done, you can jump in and start to really define edges, light and details. Flip the canvas quickly to check how the colour and some simple lighting may be affecting the composition.



## 7 Back to front

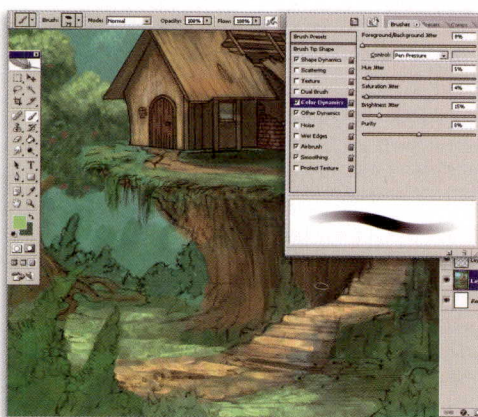
Starting with the sky and the farthest elements in sight (the treetops and leaves of the background), erase that portion of the Sketch layer, rendering certain areas. There are a few custom brushes I've created for leaves that are included on the CD for you to follow this workshop. You don't usually need to provide a great deal of form or contrast of values to show perspective. Just let the shape of the treetops help your composition while also serving their purpose of creating depth.





## 8 Above and below

Set up a few layers to define the rest of your process. A Back-Up Sketch layer is needed so you can refer back to the original lines of the thumbnail. The Paint Above Sketch layer is used for more confident choices and details being painted on top of the Sketch layer before it's erased, and, last, the Base Color layer will always remain and eventually become the main painting with all the layers combined. Begin by blocking in elements that exist on the same level or plain such as the apple tree and the tree hanging over the roof.

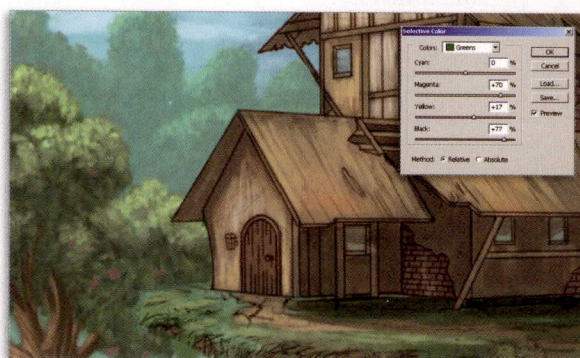


## 10 Color Dynamics effect

There's something you can do with the brush settings that can give an effect reminiscent of mixed paint. Select Color Dynamics in the Brush Presets window and slide the bars back and forward for Hue, Saturation and Brightness Jitter. You can select Pen Control options like Pen Pressure in the drop-down. Select a lighter and darker colour in the foreground and background palettes so you can produce strokes of colours that will vary in value, colour and saturation based on how hard you press the pen to your tablet. In addition to these, the pressure sensitivity of the Airbrush Pen Opacity Flow brush will let you create a nice mixed paint effect that you can control and blend as you wish.

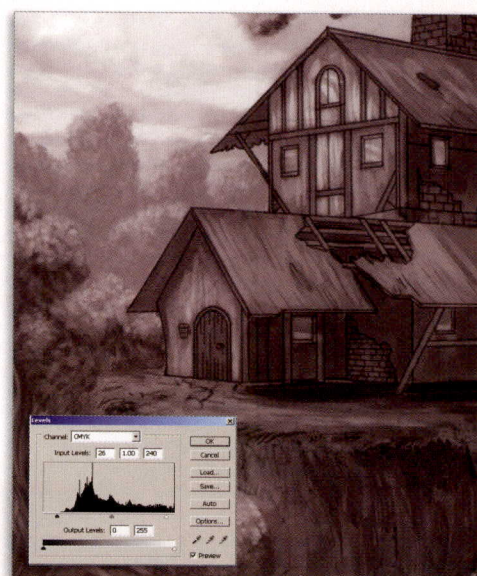
## 11 Colour adjustments

Before you get really involved in heavy details, it's time to make some minor colour adjustments. You only need to adjust a certain hue and not affect the entire canvas. This can be done using the Selective Color option under Image>Adjustments. Apply a more lush green to the grass and leaves while darkening the shadows and muting the saturation a bit.



## 9 Colour value and depth

While continuing to work from the back to the foreground, keep in mind how the saturation of colour and the contrast or the difference in values affect the depth of an environment. The trees in the background (1) consist of a cooler hue that is lighter in value compared to the shadow (3) of the tree in front of it. The highlights (2) of the apple tree are brighter than the hue of the background trees, so that it will appear closer in depth to the viewer and 'pop' from the background elements.



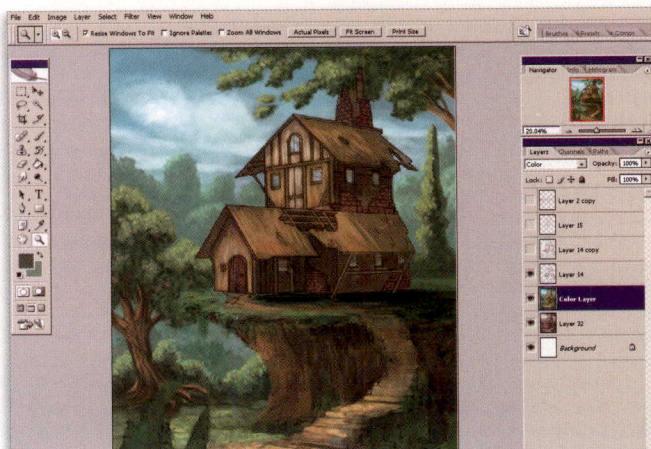
## 12 Check the values

It's not always easy to read your values in a colour painting, so it can be beneficial to convert the image to black and white and then use the Level Adjustments to see what's working and what's not. It's easier in this mode to see what needs fixing, where your shadows or highlights need to be pushed and how the forms look.



## 13 Change the value

By duplicating your painting and converting the bottom layer to black and white, you can fix your values and keep your original colour. Set the duplicate top layer so that the layer is in Color mode and the bottom layer's values are adjusted as mentioned in the previous step. The Color layer will overlay to the black and white version beneath, keeping its colours but essentially switching each colour strength to match that of the black and white values.



## 15 Foreground

Focus in on the bushes, cliff and the ground, and start to erase away more of the sketch and block in those shapes and colours. In order to help move the viewer's eye around the image, we will need to utilise light sources later on to move their eye around the page. At the moment things are still rough, and we've barely even touched the house. The house is the most complex element, so although we've laid down some colour and a little light, it's really going to be one of the last things we get to.

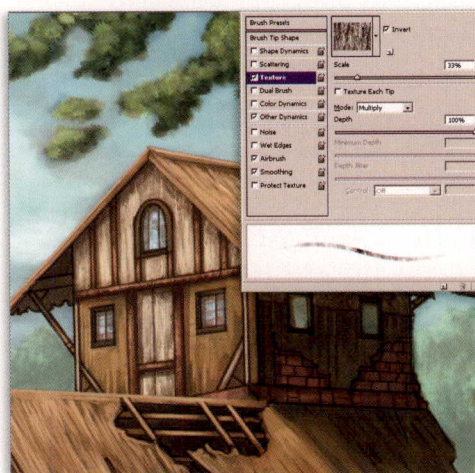
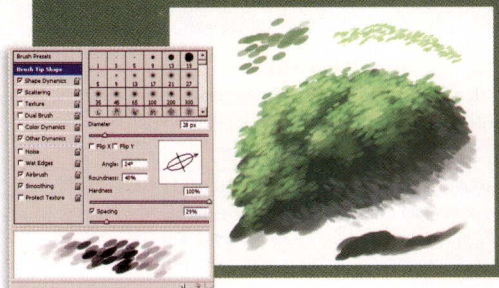
## 14 Re-evaluation of depth

Once the values have been pushed, you might like to re-evaluate the depth due to the darkening and saturation changes in the sky and the background trees. Using a soft airbrush, a light blue was painted on top with the brush opacity lowered, helping drop the background further in depth as it originally was, while still keeping the changes to the foreground values.



## Brush choice

One brush used with the Scatter option can really benefit areas such as bushes, trees and grass. It can cover large areas with a ton of separate little details that you really don't want to paint one by one while still pulling off a painterly feel. You can customise the brush tip shape to tilt and flatten out the roundness to whatever effect you want; you can even apply a dual brush layer to give the brush some extra detail and break up the round edge or apply a textured pattern. This can all be found under the Brush presets and used for any default or any custom brush.

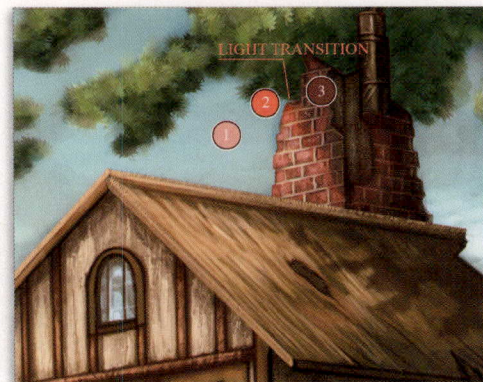


## 16 Focal point - the cottage

The only parts of the original sketch that remain are the perspective lines for the cottage. The opacity has been lowered and some lines will be kept, but now it's time to work on top of the sketch and make use of value and light to describe the construction of the design. Using the Airbrush Opacity Flow brush, adjust the Brush Tip Shape and tilt it to the direction of the cottage's roof. Creating thin strokes between light and dark and breaking up a few areas with some thicker lines will eventually create a wood-like appearance. To achieve a thicker form, boost the weight and lighting of the wooden beams and lines to create the front of the second floor. I've used a wood pattern and applied that to my brush to paint the lighter sections on the front of the house's frame. This gives it a weathered appearance.

## 17 Light transition

Something that often appears in nature is the transition that takes place from bright light to shadow. The line between the light and the shadow will generally appear or give off a highly saturated hue. It's that transition from white light (1) to shadow (3) that produces a contrast between the two, giving a saturated edge (2). Most bright light is less saturated and so contains less colour or hue, although white light is made up of the primary colours red, green and blue. Shadows usually appear less saturated and darker, but this is not always the case, since radiosity and bounce lighting have to be taken into consideration.







## 18 Mirrored corrections

Do one more mirrored check and see if anything has been affected by the light, shadows and any additional elements. There are a few things that need to be adjusted which were not seen before. Tilt the entire canvas so some lines and edges fall in unison with the horizon line. Crop and flatten a portion of the cliff's edge to better fit with the perspective. Aside from the mirrored corrections, render important aspects of the house and environment. This includes the bricks, windows, grass on the cliff edge, the apple tree and some foreground bushes.



## 19 The staircase

Since it needs to appear functional, keep in mind the scale of things and their relation in size to a person. The staircase needs to move the viewer's eye upwards toward the cottage and tie the two levels from floor to cliff together, so it will get some extra attention later on. The flat platform is being hit by a strong light because this will be another key focal point where the owner of the home will be located.

## Details

Details such as flowers on the bushes and petals on the ground will add interest to your painting. Atmosphere is important; it can be done through leaves blowing in the wind, particles floating in the air and heavy fog or dust. Other details like vines growing around the apple tree and along the beams of the cottage help sell the fact that the world is alive. Simple things like this go a long way. Even adding something like a makeshift sign saying 'welcome', or smoke from the chimney show the place is inhabited.



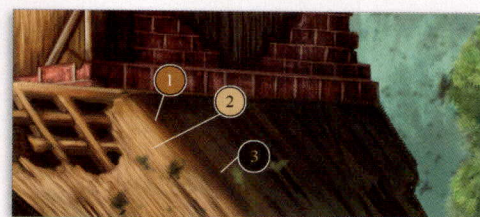
## 20 Foliage detailing

A great resource for making the most of your brushes and speeding up the process of minor detailing is the Scatter brush option: a simple flat brush shape can be very useful in creating the appearance of bush leaves. The same technique is used for the grass, along with some Smudge tool applications. You may notice that cast shadows of leaves are located on the ground. The shadows help sell the fact that there are additional trees not within the view of the canvas. This really helps open up the world in which this cottage exists. In addition to finalising some of these sections, boost the levels on occasion to really bring out the best in the values and the lighting.



## 21 Shadow and glass

Through bounce light or 'radiosity', shadows will pick up colour from the surrounding environment and allow details to remain visible instead of hidden in blackness. In the same way, glass and windows will often reflect and contain an abundance of the colour that surrounds them. Once again, where bright light is hitting (2) you can see how the transition to the shadow (3) produces a saturated transitional edge (1).



## 22 The architectural hobbyist

In order to provide a bit of life and to further push the scale of things, I felt it was necessary to add at least one character. In this detailed shot you end up seeing a lot more than what's really important, since the print size will hardly show any facial features or detail of clothing. He'll remain a small iconic element and a kind of hidden surprise – not a crucial part of what is an architectural environment.



## 23 Signs of life

Sometimes it can be important to make a scene like this believable. One way to do this, even if it's stylised, is to show some signs of life. When you're satisfied, flatten the image and boost the values slightly once more. In order to correct the values again, duplicate the layer and apply an Auto Level adjustment to the layer below. The layer above, which is the original, will be set to Color, but this time the opacity will be lowered. Take one final look and then close the document – it's complete. Never obsess or it will begin to look overworked and obvious!



## Deep-sea photomontage techniques

*Inject some life into your Photoshop work and create a stunning composite underwater scene*



### ON THE DISC

On the disc you will find all the jellyfish files needed to complete this tutorial, as well as a custom brush set. Background underwater images are courtesy of iStock and will need to be purchased from the website to be used, or you can source your own.

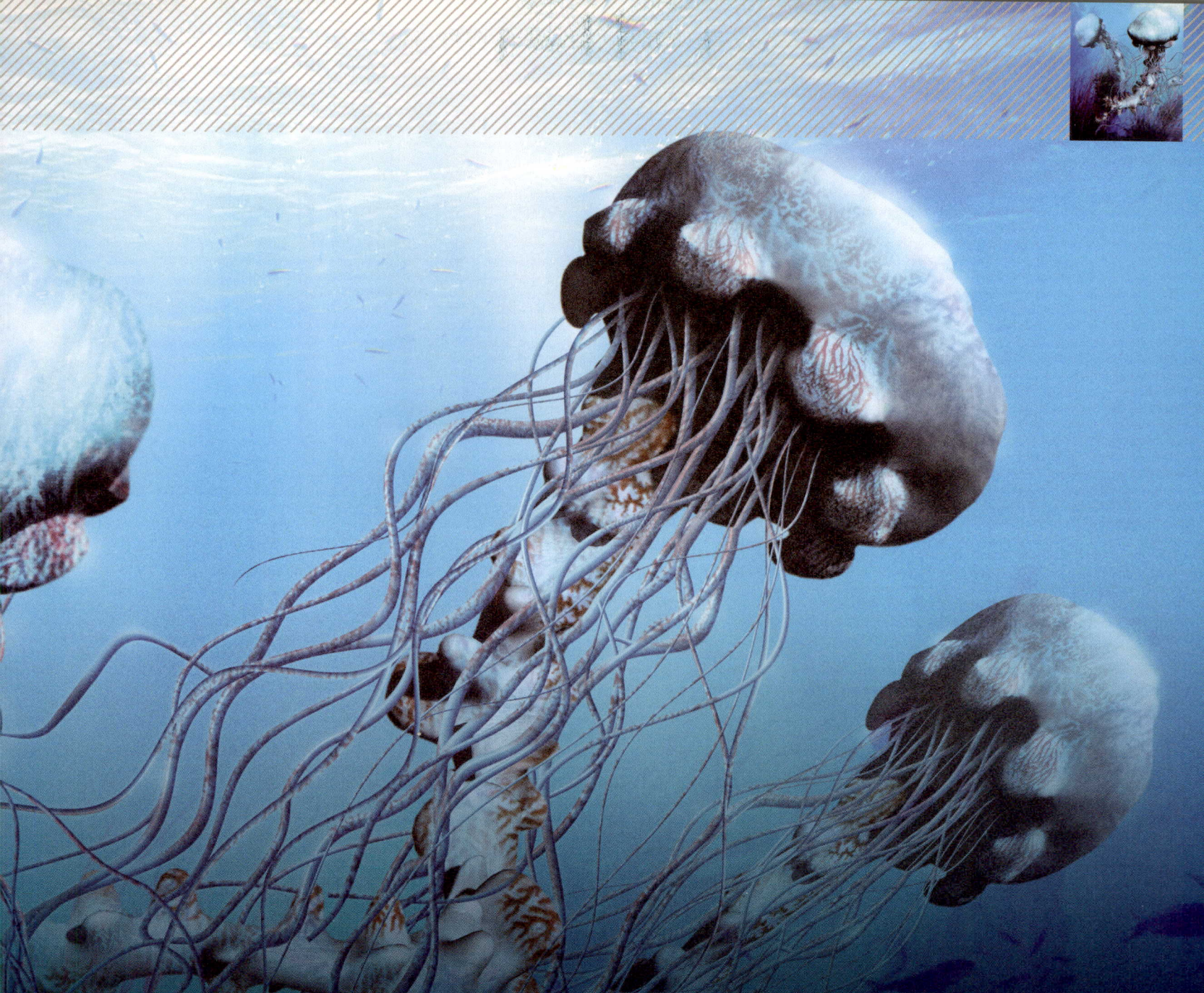
### OUR EXPERT Mark Mayers

Mark Mayers is a freelance Illustrator and designer based in Cornwall. He was recently awarded Designer of the Year by MetalFX Technology. To see more of his work, visit [www.markmayers.co.uk](http://www.markmayers.co.uk).

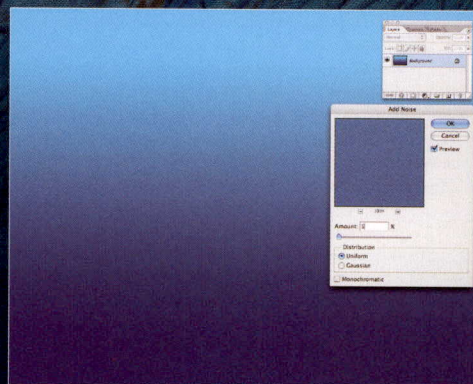
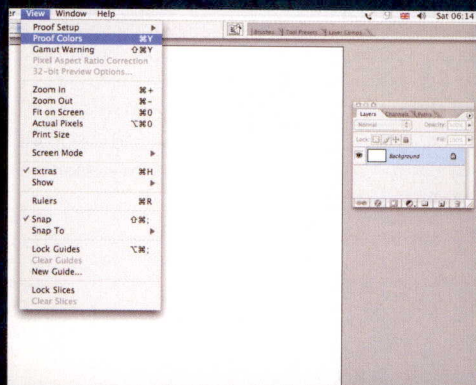
**T**he ocean depths are the least explored of all the world's ecosystems, and many say that the ocean realm is truly the last frontier on earth. Beneath the world's oceans lie rugged mountain ranges, active volcanoes, vast plateaus and almost bottomless trenches, the deepest of which could easily swallow up the tallest mountains on land.

In this tutorial you'll see how easy it is to create a lifelike underwater illustration by montaging stock photography and 3D renders. You'll discover how Photoshop's Blend features can enhance your composing skills, how channel extraction techniques can save you hours of cutout work, and finally, how you can breathe life into some deep-sea creatures by adding realistic textures with the help of custom brushes and layer blending modes. These techniques can become part of your everyday workflow, making you work faster and more efficiently. To get the most from this tutorial we recommend downloading the large versions of the iStock images we've used, or you can source your own. Now open up Photoshop and dive in!





- 1 New document**  
Create a new RGB document 466mm wide x 303mm high with a resolution of 300dpi and the background content set to White. Go View>Proof Colors (Cmd/Ctrl+Y), which simulates the effect of a CMYK conversion without changing the image data. RGB colour spaces are larger than the range in CMYK, and more colours are likely to be preserved when finally converting to CMYK.



- 2 Linear Gradient**  
Use the Color Picker tool to select 48R, 184G and 242B as your Background and 24R, 42G and 89B as your Foreground Color. Next, add a Linear Gradient while holding down Shift using the Foreground-to-background option. To eliminate the banding effect, go Filter>Add Noise. We used a setting of 5% with the Uniform Distribution selected.

- 3 Cloning around**  
Purchase and download 'iStock\_000003698439XLarge.jpg' or a similar underwater scene. Create a new layer and use the Clone tool to eliminate the diver or other distractions. Work on your new layer ensuring the you've got the Sample All Layers option selected. By cloning the image on a new layer you'll have greater flexibility if things go wrong. When you're happy, flatten the image.

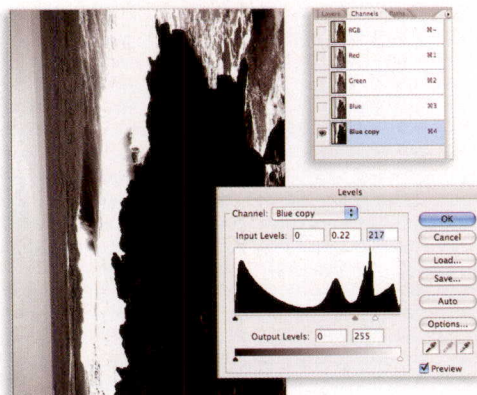
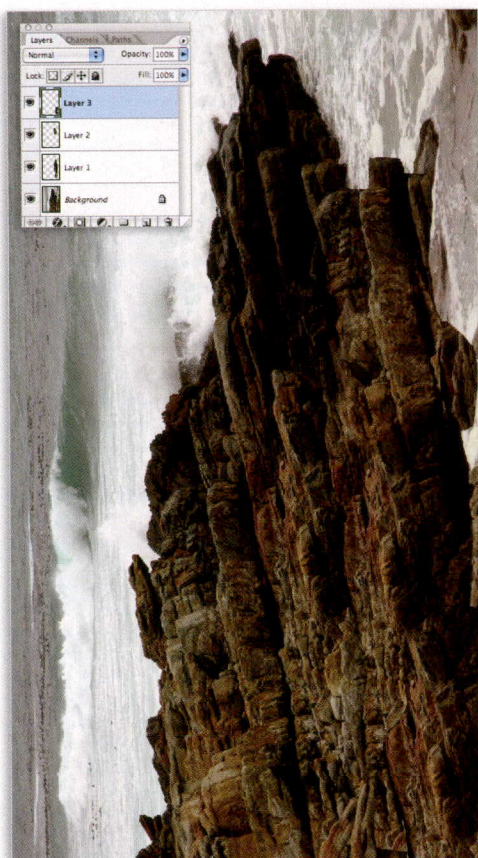






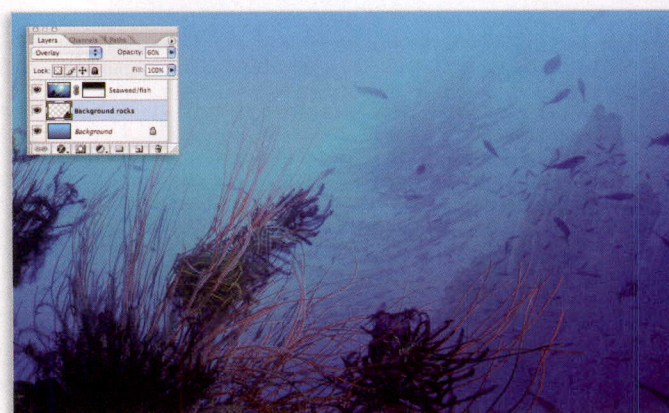
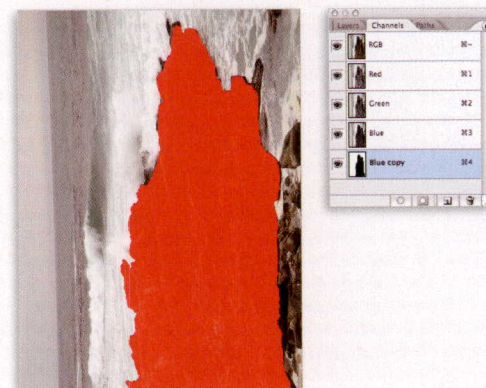
**4 Blend in**  
Drag/drop into your working document as a new layer, adjusting the Opacity to 73% and name it 'Seaweed/fish'. Next, add a layer mask and create a Liner Gradient on the top of the mask. The new layer blends in well apart for some areas (circled in yellow). To fix this, double-click on the layer thumbnail to access the Layer Styles dialog. Directly under Blend If, you'll see options for this layer. Hold Alt to split the slider and drag the left-hand one to 115.

**5 Float the selection**  
Open the 'Rocks.jpg' file from the disc and rotate the canvas 90 degrees counter-clockwise. Use the Lasso tool to make a rough selection from the left-hand rock area, hit Cmd/Ctrl+J to float the selection as a new layer and move the new layer content to the left. Repeat this technique using different rock areas until you've made a vertical pillar, and when you're happy flatten the image.



**6 Channel extraction**  
You now need to extract the rock from the background. Inspect the Channels palette to see which channel holds the most contrast; in this case it's the Blue. Duplicate it and hit Cmd/Ctrl+L to access the Levels and drag the sliders – what you're aiming for is a clean silhouette of the rock. Don't worry about the remaining background areas. You'll fix them next.

**7 Toggle the visibility**  
Use a hard-edged brush to fill any remaining black/grey areas within the rock and switch to a white brush to erase any remaining black/grey outer areas. Next, create the right-hand edge of the rock. It helps to toggle the visibility of the composite channel as you work. You can also alter the Opacity of the channel mask by double-clicking on its thumbnail.



**8 Channel modification**  
Invert the channel and Cmd/right-click on the thumbnail to generate a selection. Target the composite channel and Copy/Paste into your working document as a new layer above the background and name it 'Background rocks'. Position to the left and scale/rotate until you're happy. Set the blending mode to Overlay and the Opacity to 60%. Next add a Gaussian Blur of 3 pixels.

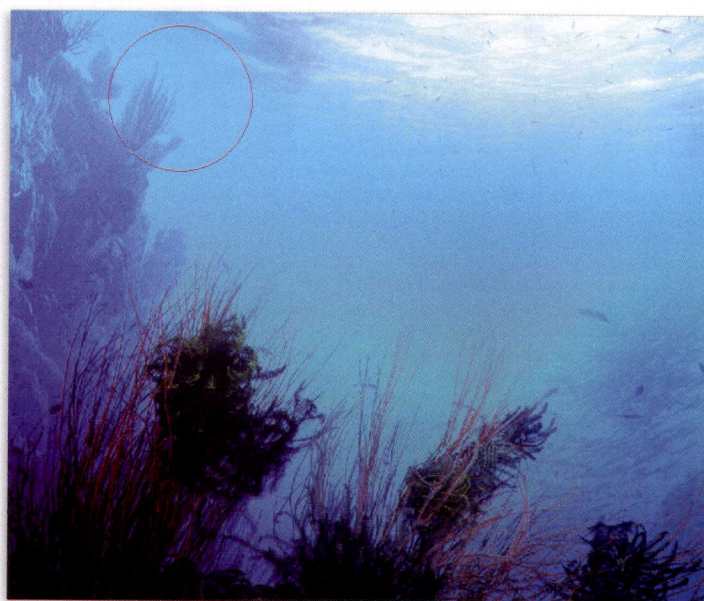
**"INSPECT THE CHANNELS PALETTE TO SEE WHICH CHANNEL HOLDS THE MOST CONTRAST"**





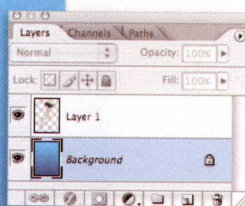
## 9 Flip and rotate

Get 'iStock\_000002186595Large.jpg' or similar and flip the canvas horizontally, then rotate 90 degrees clockwise. Follow the same channel extraction techniques to select the left-hand rock areas. Copy/Paste into your working document as a new layer above the background rocks and name it 'Midground rocks'. Move to the right and scale/rotate, set the blending mode to Overlay and the Opacity to 80%.



## 10 Ocean ceiling

Open 'iStock\_000003969132Large.jpg' or similar, drag and drop into your working document as a new layer and name it 'Ocean ceiling'. Stretch horizontally to fit the canvas width and add a layer mask. Holding down Shift, drag a Linear Gradient to mask off the bottom and continue masking the top edges using a large soft-edged brush at a low opacity.

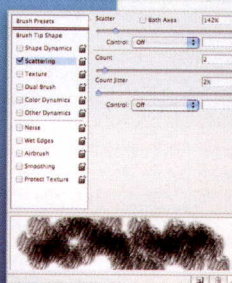
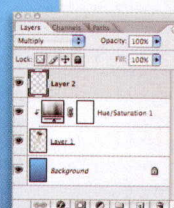
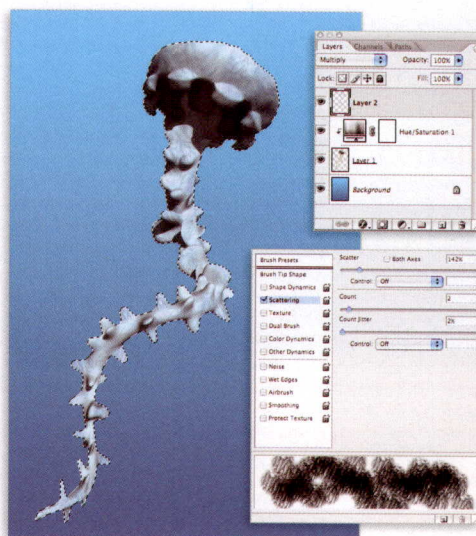
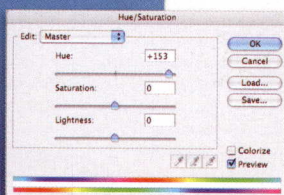
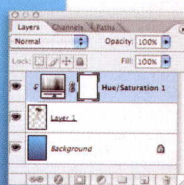
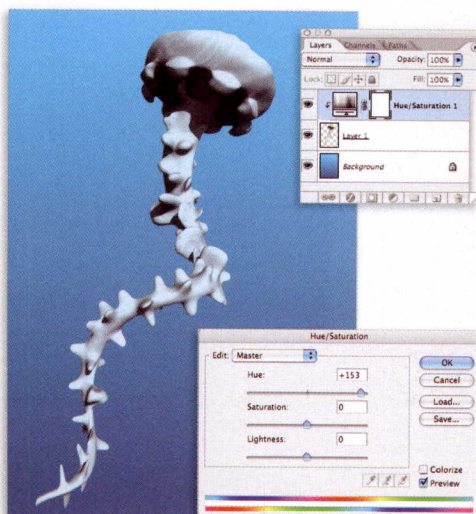


## 11 Inverse the selection

Set your working file to one side and open the 'Render\_1.jpg'. Hit Cmd/Ctrl+Y to view proof colours and select the background with the Magic Wand tool (with a Tolerance set to around 20), inverse the selection, contract by 3 pixels and feather by 1 pixel. Hit Cmd/Ctrl+J to float a new layer. Now fill the Background layer with the same gradient used in step two.

## 12 Adjustment layers rule!

A neat way to alter an object's colour is by adding a non-destructive adjustment layer. Target your new layer and click on the Hue/Saturation adjustment icon at the foot of the Layers palette. Ensure the Use Previous Layer to Create Clipping Mask option is checked and adjust the Hue to +153. Next, make a layer-based selection on the jellyfish and fill the selection with white in a new Alpha channel.

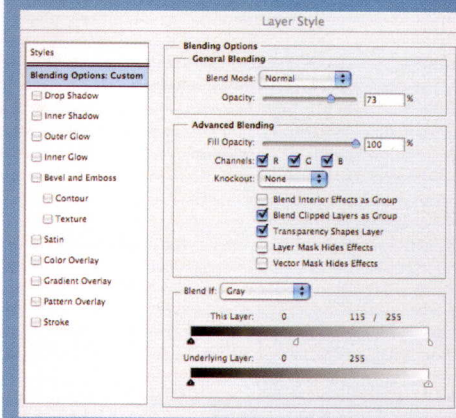


## 13 Custom brushes

Load 'Deepsea\_Brushes.abr' and generate a selection from Alpha 1. Create a new layer at the top set to Multiply and begin to paint surface details using a pale blue. These brushes were created at quite a large size, so adjust their diameter to suit. Vary the brush opacity and experiment with the Brush Preset options such as Scattering and Texture.

# Advanced blending

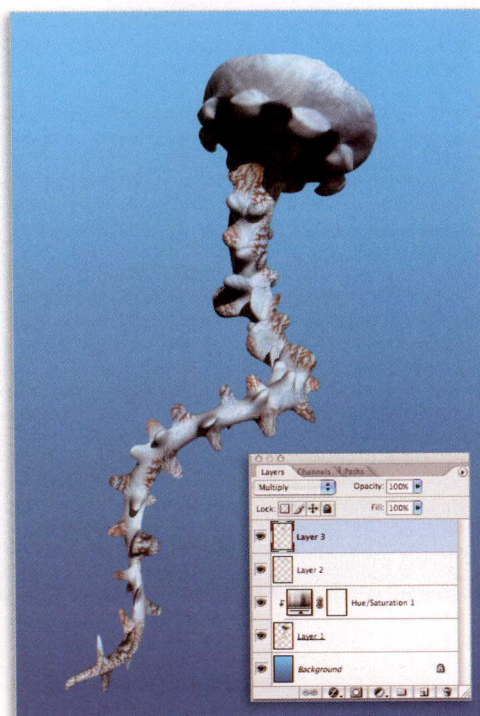
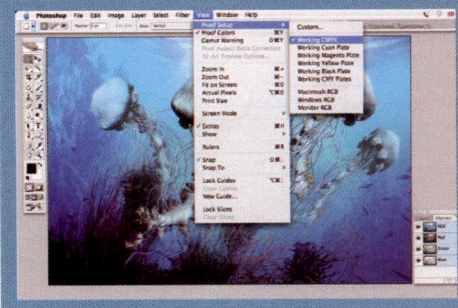
Photoshop's Blend If feature is an overlooked technique. It allows you to create convincing composites without having to resort to making intricate selections or using layer masks. Using Blend If on the topmost of two layers will blend that layer and the one below it, according to the lightness values in either or both of the layers. To access it simply double-click the layer you want to blend. In the drop-down Blend If list, select the Gray, Red, Green or Blue channel data as the basis for blending. Using the two bars under the drop-down list, you can control the blending. The sliders under the bars represent the spread of lightness values from 0 (black) to 255 (white). By splitting the sliders you'll make softer transition in blends, similar to blurring a mask or feathering a selection.





## RGB or CMYK?

It makes sense to perform most of your tonal and colour corrections in RGB mode and use CMYK mode for fine-tuning. Working in RGB mode means that the range of colours in RGB spaces are much larger than CMYK, and more colours are likely to be preserved after adjustments. You can also save memory and improve performance because you are working with fewer channels. By using the Proof Setup and Proof Color commands, you can preview composite CMYK colours and separation plates using the CMYK working space defined in the Color Settings dialog box. You can also preview colours using a custom CMYK colour profile.



## 14 Add realism

To build up the creature's textures further, ensure your selection from Alpha 1 is active and create a new layer, setting the blending mode to Multiply again. Pick a medium red and paint some veins around the neck and tail areas, remembering to select a variety of custom brushes and adjust their Opacity and presets as you work.

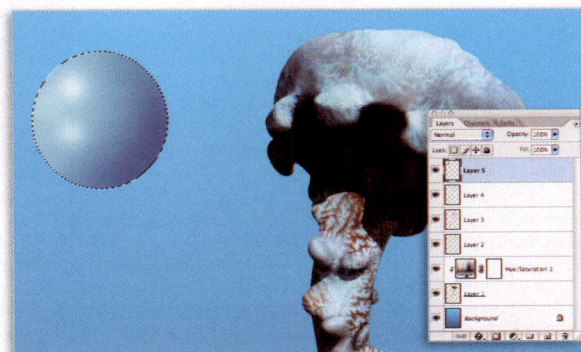
## 15 Layering textures

Repeat this technique with another layer on the creature's head using a paler blue, but this time set the blending mode to Overlay. Continue painting on new layers, experimenting with different blending modes. Working this way will give you greater freedom than just working on just a single layer.



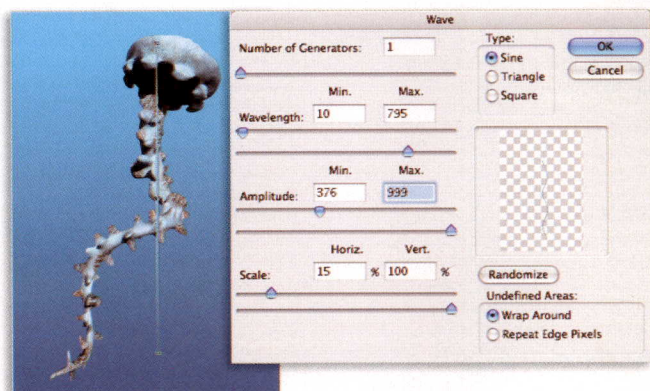
## 16 Create a sphere

The next few steps will concentrate on making the creature's tentacles. This step may seem strange, but bear with us! Create a new layer and with the Elliptical Marquee tool draw a circle approximately 420 pixels in diameter and fill the selection with a pale blue. Next, use the Dodge and Burn tools to create a 3D sphere.



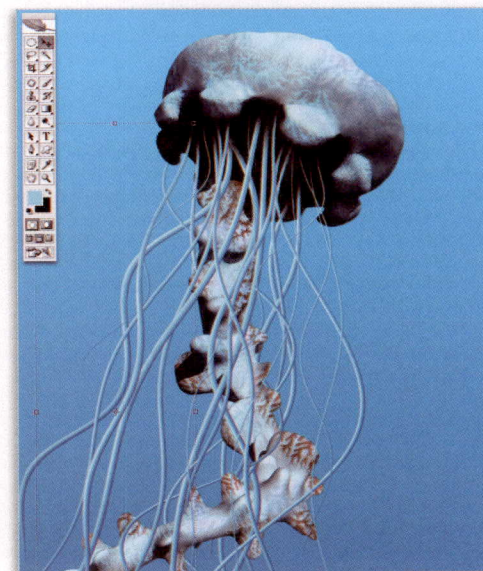
## 18 Give it a wave

Position the tentacle on the neck area and use the Eraser tool to blend it in. Continue duplicating the sphere layer, squashing it to varying degrees and repeating the Wave filter. To avoid a uniform look, scale each one and use different Wave filter settings. Also try running the filter a couple of times on the same one.

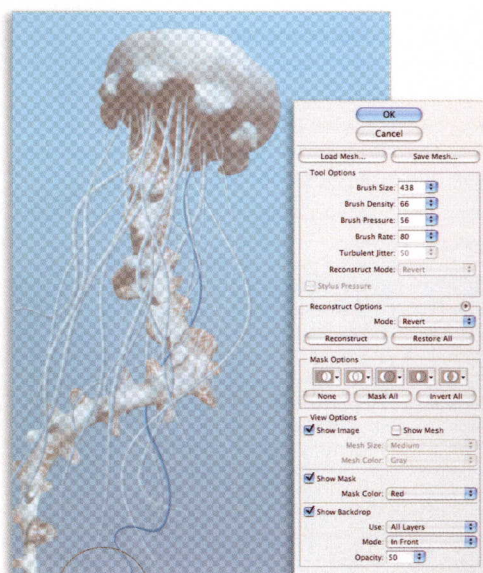


## 17 Squash and pull

Duplicate the sphere layer and switch off the original layer's visibility (you'll need the original sphere later). On the duplicate layer use the Transform tool to squash and pull it to an extreme ellipse. Next go Filter>Distort>Wave and use the settings shown. Feel free to use your own settings, but keep the number of generators low otherwise you'll end up with a drastic result!

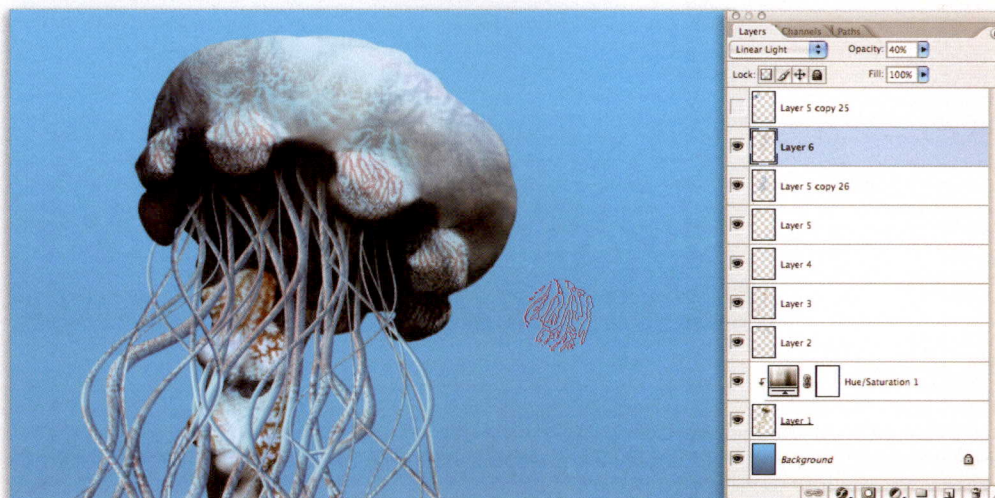




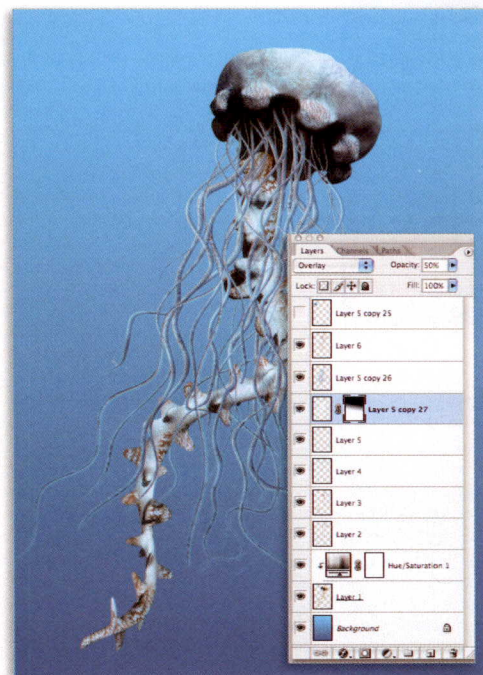


**19 Warp and twirl**  
Distort the end sections of the tentacles by going Filter>Liquify and use the Forward Warp and Twirl tools – remember you're aiming for a natural, non-uniform look, so use different Liquify brush settings sparingly to vary the effect. Also in your View settings, ensure Show Image is checked to view all other layers while liquifying.

**20 Tentacle texture**  
Once you're happy, Shift-click on all the tentacle layers and hit Cmd/Ctrl+E to merge them. Add texture by generating a layer-based selection, creating a new layer and with the selection still active paint inside with a dark red colour, using the techniques detailed earlier. Set the layer's blending mode to Linear Light and set Opacity to around 40%.

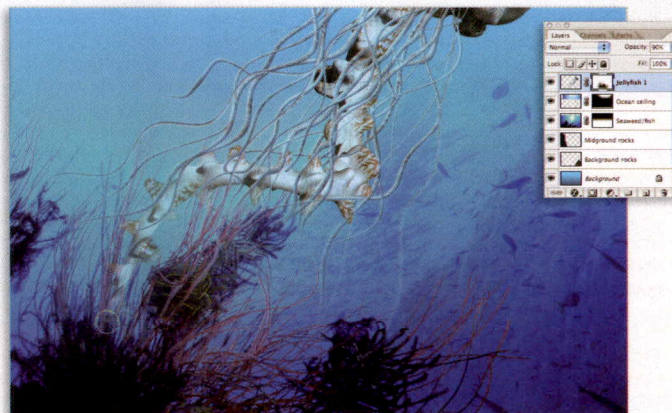


**"NEXT, USE THE DODGE AND BURN TOOLS TO CREATE A 3D SPHERE"**

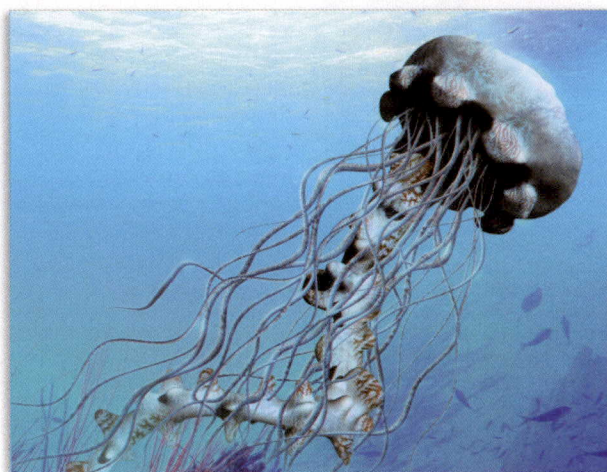


**21 Glowing tentacles**  
Create a new layer beneath the tentacles, make a layer-based selection from the tentacles and fill your new layer with white. Add a Gaussian Blur of 4 pixels and set the layer's blending mode to Overlay with an Opacity of 50%. Next, add a layer mask and using the Gradient tool drag a Linear Gradient to mask the top half of the tentacles.

**22 Mask it off**  
Save a layered version before deleting the background and 3D sphere layers. Hit Cmd/Ctrl+Shift+E to merge. Now drag and drop as a new layer into your working document at the top of the layer stack. Add a layer mask and using a large soft-edged brush set to a low opacity, paint out the tail area behind the vegetation.

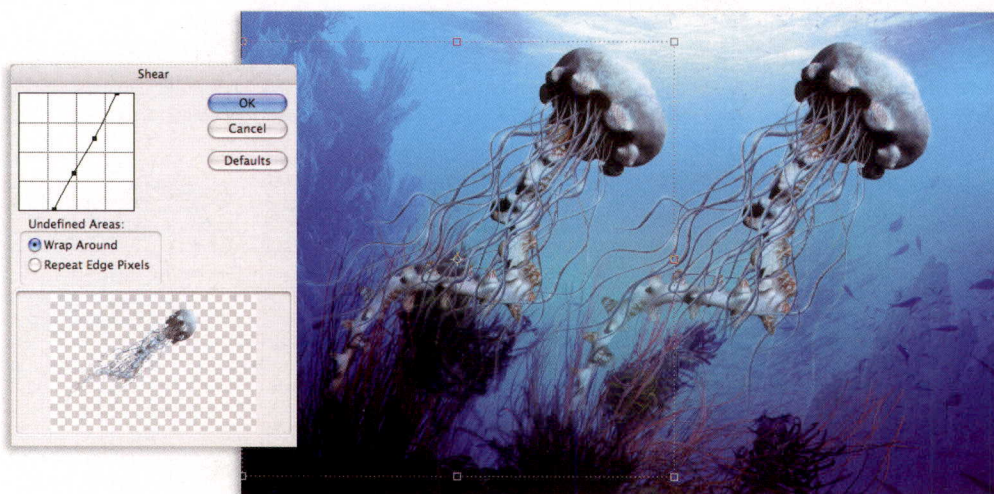


**23 Give it some highlights**  
Add some specular highlights by creating a new layer, setting the blending mode to Overlay. With a medium-sized, soft-edged brush set to a low opacity, paint over any highlight areas on the jellyfish. Next, add a Levels adjustment layer to the jellyfish, remembering to check the Use Previous Layer to Create Clipping Mask option and adjust the Midtone slider to 0.75.

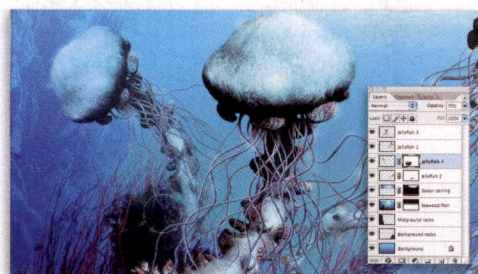




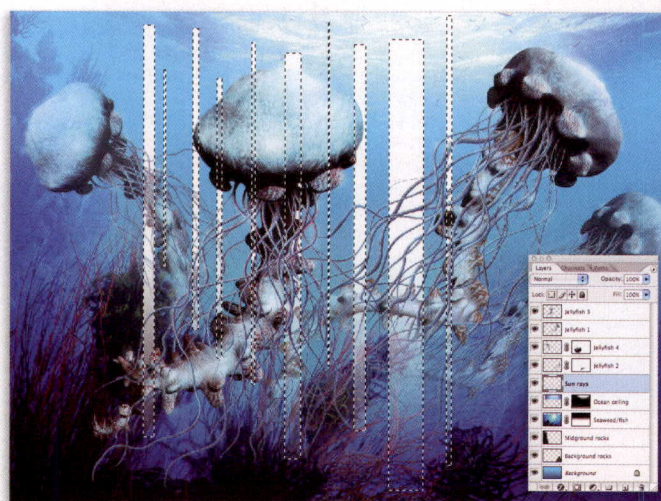
# MASTERCLASS



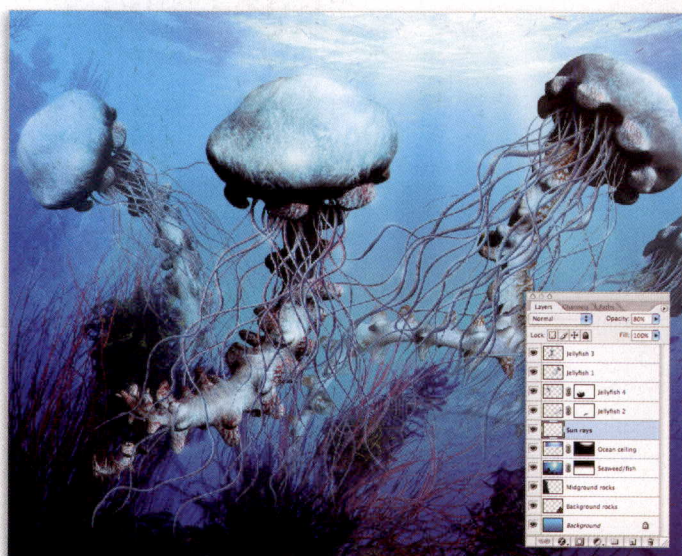
**24 Shear it** Highlight the jellyfish layers and merge them, duplicate the layer, position to the left to include an adequate area of transparency on either side and move it beneath the original layer. Go Filter>Distort>Shear. The control line is similar to a Curves adjustment as you can place and move points on the line. When you're happy with the preview hit OK. Now adjust the layer Opacity to 70%.



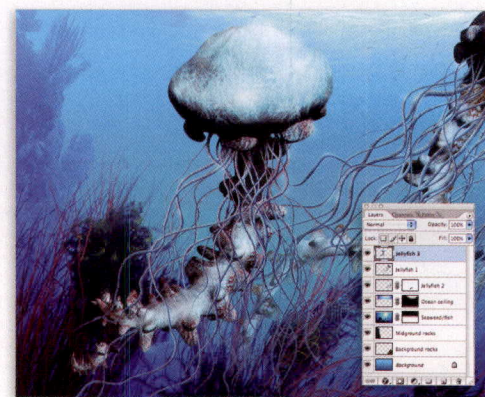
**26 Shear again** Duplicate the layer and use the Shear Filter again, adjusting the curve until you're happy. Now scale/rotate and position to the left. Adjust the layer Opacity to 70% and move the layer underneath the original jellyfish. Next, add a layer mask to hide the tail areas as you did earlier.



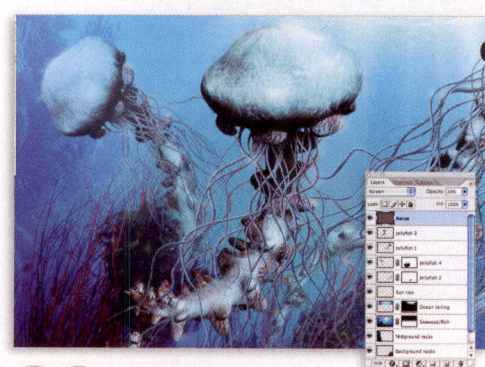
**28 Light distortion** Add a Motion Blur with an angle of 0 degrees and a Distance of 195 pixels. Next, go Edit>Transform>Perspective and distort the rays until you're happy. You may need to erase areas, so do this using a layer mask. Now zoom in and fine-tune the image. We added a slight Gaussian Blur to the background jellyfish to give a sense of depth.



**25 Practice makes perfect** Open 'Render\_2.jpg' and practise the same steps to texture and add the tentacles. Alternatively we've supplied a completed version ('Jellyfish\_3.tif'). Drag and drop as a new layer at the top of the layer and stack and scale/position. Perform the same levels adjustment, add specular highlights as before and then merge the layers.



**27 Let there be light** Now to add some beams of light. Create a new layer below all the jellyfish and draw a series of bars with the Marquee tool. Ensure your Foreground Color is set to white and your gradient's Foreground-to-transparent option is selected. Now pull down a Linear Gradient while holding Shift.



**29 Final step** As a final touch, add some subtle noise to the image by creating a new layer at the top and filling with black, then go Filter>Add Noise, set the Amount to the maximum of 400% and check the Distribution method of Gaussian. Now set the blending mode to Screen, adjust the Opacity to 20% and you're done.



# GET SMART!



Learn creative skills now with our exciting range of 256pg books and digital magazine 'eMag' collections



Available now starting from only  
**£7.99**  
FREE UK P&P  
Overseas + £4.00  
EU + £2.00

Log on to Imagineshop and browse for more books and eMags from our extensive range

Available now 24/7 from  
**www.imagineshop.co.uk**

**ip eShop**  
IMAGINE PUBLISHING

Or call direct on  
**+44 (0)1202 586200**

**NEW! LIMITED EDITION DIGITAL MAGAZINE COLLECTIONS**

**1,000s of pages of magazines on one DVD disc!**

Our unique eMag range brings you complete collections of your favourite titles all on one super value DVD disc

Available now for only  
**£19.99**  
FREE UK P&P  
Overseas + £4.00  
EU + £2.00

it's an  
**eMag**





## File extension formats

*With the instantly accessible transfer of imagery in the commercial creative arena, we explore the whens and whys of using Photoshop's different file types, explaining how each serves its purpose in the grand scheme of design production*

**S**aving your imagery in Photoshop couldn't be easier. A simple trip to **File>Save As**, specify a filename and location, and there you have it. Well, not quite. There's the matter of choosing Format, which is as integral as any other phase in the creative process.

No doubt as a digital creative you're familiar with the file suffixes '.jpg', '.psd' and '.tif', among others. Yet each has its own purpose, designed for a specific function that enthusiastic creatives may not be aware of. There are also several unfamiliar and elusive options that can be applied to your saved files, which will undoubtedly benefit your storage facility. This Insider Info will disclose the purpose and performance of all the above, helping you to optimise your file production.

### OUR EXPERT Adam Smith

Having produced design for both print and web in a professional and freelance capacity, Adam knows the attributes and merits that each file suffix can bring to presenting imagery. Here he shares his knowledge.

**PSD:** Photoshop Format (PSD) is the default, and the only file format, besides the Large Document Format (PSB), that supports most Photoshop features. This Photoshop-specific suffix works best when applied to an image with large file capacity. The file type preserves all layer and channel information so you can continually edit and adjust images. Because of the tight integration between Adobe products and applications, it's useful for anyone importing images into InDesign, for example. Upon saving the PSD, users will be permitted to maximise file compatibility with the Layers command. This saves a composite version of a layered image so it can be accessed in other applications, maintaining blended layers' integrity in the future.

**TIFF:** Tagged Image File Format (TIFF) is designed to excel in cross-platform

image sharing. Essentially a flexible Bitmap image format, this file type is accepted by virtually all paint, image-editing and page-layout applications. It comes with its own extended file options, as with the PSD files, including Image Compression, which composites image data. 32-bit files can be saved with predictor compression that rearranges floating-point values, working with both LZW and ZIP compression. The latter, however, may not be old TIFF Reader compatible.

Byte Order concerns the platform in which the image will be accessed. Photoshop, along with recent design applications, reads images using IBM PC or Macintosh byte order, so this can be valuable in the presentation of correct image quality.

Layer Compression specifies a method for compressing pixel data in layers. Using this option eliminates the need to manage a separate PSD file to hold layer data, although files that include layer data are larger.

Selecting the Discard Layers options saves all as a flattened image.



**APPLIED ACTION:** By activating the Actions palette and selecting Production from the drop menu, you can run the Save As JPEG Medium action, which will automatically and quickly save a medium-quality JPEG file

**JPEG:** Joint Photographic Experts Group (JPEG) lets users save in CMYK, RGB and Grayscale, therefore supporting full colour palettes. This means when you save photographic imagery for web-based projects, this is a preferable suffix to use. The JPEG compresses file size by selectively discarding data. Be aware that once the format is closed, recompression is applied, therefore adjustments should be done using the layered file to preserve image quality. It too comes standard with its own options, like the other file types. Image options specify picture quality by dragging the Quality slider and entering a value between 0 and 12. Format options specify file format. Baseline ('Standard') is recognised by most web browsers, whereas Baseline Optimized creates a file with optimised colour and a slightly smaller file size.

**PNG:** Portable Networks Graphic (PNG) is a reasonably recent graphic addition to the suffix genus.

Fundamentally created and applied to images designated for the web, this file format is used for lossless compression. Superior to the more traditional GIF, the PNG supports 24-bit images, producing background transparency minus jagged edges. It has two standard options, selectable from the Interlaced option dialog box. The None command will display imagery in a browser only upon download. The Interlaced command will display low-resolution versions of an image within a browser as files download. This option makes for seemingly shorter

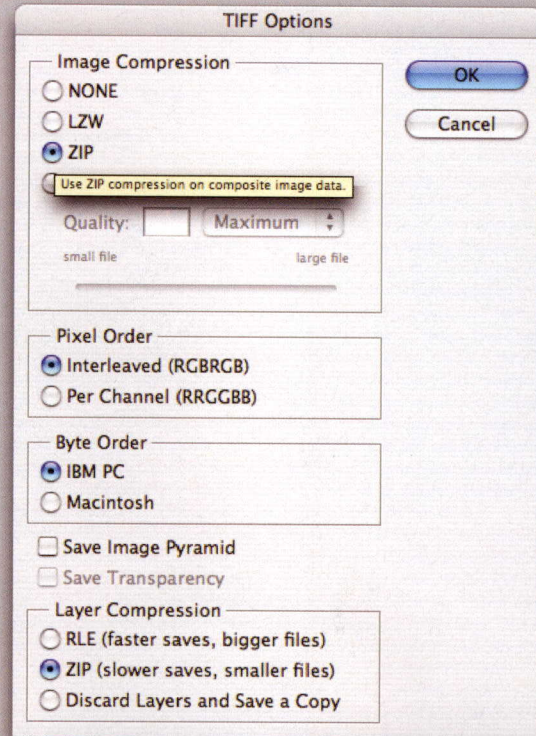
## JPEG problems

Some of you may encounter difficulties with applications unable to read CMYK files saved in the JPEG format. This may coincide with Java applications not reading your JPEG file in any Color Mode. If this occurs, save files without a thumbnail preview activated.

## Did you know?

There is a time and a place for ZIP filing. Providing lossless compression and supported by PDF and TIFF file formats, this compression is in fact most effective with design and imagery that contains large areas of a single colour.





**AUTOMATED PROMPT:** TIFF files have plenty of options that can be customised, and they can save layers. You can choose to be notified when saving an image as a TIFF with layers by going to Photoshop>Preferences>File Handling and selecting Ask Before Saving Layered TIFF Files

## "USERS BEWARE - NOT ALL WEB BROWSERS SUPPORT PNG IMAGES"

download time yet increases file size. However, users beware – not all web browsers support PNG images.

**PDF:** The Portable Document Format (PDF) supports Bitmap, Grayscale, Duotone, Indexed, RGB, CMYK and Lab images. This is based upon the PostScript imaging model, which lets files accurately display and preserve fonts, page layouts,

and vector and bitmap graphics, as well as Photoshop data such as layers, alpha channels, spot colour and annotations permitting access in CS2 or later.

The PDF presents a set of elective options that can be saved for future application to files. The Adobe PDF presets are designed to balance file size with quality depending on usage. Most are shared across Adobe Creative Suite components.

High Quality Print is preferable, as it creates PDFs for quality printing on desktop printers and proofing devices, with colour and greyscale images reduced to 300ppi, and monochrome to 1,200ppi. Transparency, colour and font options are preserved.

Press Quality creates PDF files for high-quality print production, but not files that are PDF/X-compliant.

If working on older versions such as Acrobat Reader 4, PDF/X-1a is best.

Fonts must be embedded into the document, colours should be CMYK, spot colours, or both, and information on 'printing condition for which they are prepared' must be supplied.

All subsequent options in the Save Adobe PDF dialog are automatically set for your Photoshop PDF file, but can be set for individual creative purposes.

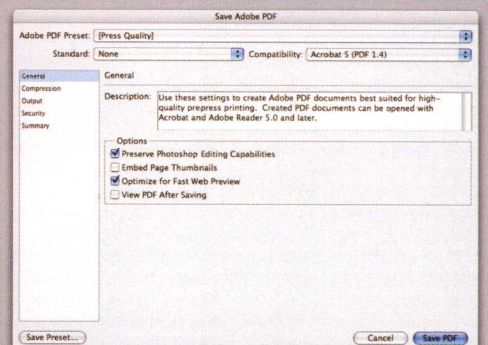
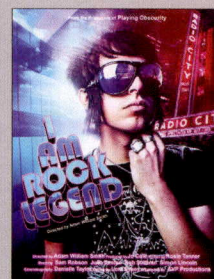
## Did you know?

TIFF is a versatile format that supports images in CMYK, RGB, Lab, Indexed Color, Bitmap and Grayscale images. It also recognises alpha channels in all of these image types, except for Bitmap mode. Photoshop can save layers in a TIFF file, as it does with PSDs, but only a flattened image is visible when opened in other applications.

**PHOTOSHOP HAS THE ANSWERS:** For further information on how to maximise your PDF file settings, assigning and saving your own specific presets, select Help>Photoshop Help and search for 'Save an Adobe PDF preset'

## PDF for web

When saving as a PDF, the Smallest File Size option is perfect for images intended for use on the internet or emailing to clients, for example. The PDF image will be compressed, downsampled and have a relatively low resolution, so it will not be suitable for printing purposes.







**KLIEDER EN KLADDER:**  
"A piece for depthCORE's  
Vivid with no real theme  
behind it. I just made a mess  
and this was the result"



**VIVID NATURE:** "A piece I created for  
depthCORE's Vivid, but I didn't submit  
it. Based on a folded flower with some  
vectorised nature objects, some 2D  
typography elements and gradient  
colours to finish it"



**FEMMINE GOAS:** "I've tried  
out a lot of lighting effects,  
along with some 'stop speed  
motion' type of effects. The  
title means 'Female Chaos'"





## Jordy Roelofs

Jordy Roelofs is an artist with a lot of heart. Not exactly dealt the best hand early in his creative career, Roelofs recounts: "I didn't study design. I applied for the Grafisch Lyceum in Rotterdam, but I got rejected because my diploma wasn't good enough for what I wanted to do." That can be enough to dampen most artistic appetites, but he explains: "I was quite sad when I heard it, but there's not much to do about it; the times were pretty hard for me back then and I just moved on."

The belief, perseverance and support from his father saw Roelofs make his own way, steadily but surely. Now he shares a healthy online presence and is one of the main contributors to the ever-popular depthCORE collective. His beginnings were humble and a priceless learning curve: "I've been doing graphics for about five serious years now and I still enjoy every bit of it. It all started when I discovered the anime *Dragon Ball Z*. I was a big fan and I wanted to know more and share my info with others. "Then I started to make *Dragon Ball Z* website's graphics and such. That's when my Dad said I actually did some pretty nice stuff and I should look further into the design world, and now here I am."

Aside from a supportive family, Roelofs was also embraced by the bosom of digital media. Now he has confidence in his preferred application and method. "I like to do the 'cut-and-paste' technique with Photoshop. Actually most of my images have that technique," he says. "Stock photos are a big part of that. Find the good photos, cut them out. Paste them into your new design and let your ideas flow! Well – that's just an easy way to say it, basically."

Apparently modest, his design is, in fact, a fine example of deliberate and considerate application, contributing to the contemporary digital design arena. He sums up his own style simply: "I would say colourful, definitely. Colourful mixed media I guess. I always use a lot of colours in my pieces. I'm not too much into monotone; I just like to give my designs a lot of colour. It can be quite chaotic sometimes, but that's also what I like."

www.sysmatic.net / www.visuasys.deviantart.com

**PEACEFUL OUTBURST:** "One of my latest and favourite pieces. I made a fantasy landscape scene, again with a lot of colours with a 'big' outburst. I guess a very nice but peaceful view from your chair when you see this"

**TEMPLE OF EERA:** "A piece for depthCORE's Temple. I edited this Mayan Temple with a lot of nice flowers and some nice lighting effects to finish it off"





# Create a cyborg

*Use photos of everyday objects, 3D renders and Photoshop artistry to create a cyborg*



## ON THE DISC

You will find a whole host of source files for this tutorial, including Poser renders and photographs of wires and chips.

## OUR EXPERT

**Mark Mayers**

Mark Mayers is a freelance illustrator and designer based in Cornwall. Recently, he was awarded Designer of the Year by MetalFX Technology. To see more of his work visit [www.markmayers.co.uk](http://www.markmayers.co.uk).

**If you thought cyborgs belonged solely in the realms of science-fiction, think again.** Many scientists say we are all cyborgs to some extent, especially as our daily lives become increasingly connected to technology.

Cybernetics is with us now in the form of artificial limbs and organ supplements, and also the implantation of biocompatible computer chips and stem-cell research. So how will our species adapt to change – will the future of the human race ultimately be a fusion of microchips and living cells?

In this tutorial you'll discover how to incorporate mundane, everyday objects into your artwork. Combining household objects with 3D renders is a technique that can have interesting results. This will also give you an opportunity to get to grips with the Pen tool, the Dodge and Burn tools and blending modes, as well as the Transform and Warp functions to make it even more realistic. All the source material is supplied on the CD, but why not be inspired and shoot some of your own material and see what you come up with?



## 1 Smudge and blur

Make a start by opening the 'Cyborg\_render.png' on the CD and create a new layer. Using the Smudge tool, with the Sample All Layers option selected, smooth out any rough areas using a medium, soft-edged brush with Opacity at 10%. When you're happy, hit Cmd/Ctrl+E to merge the layer.



## 2 Add some shadows

Darken the nostril areas by drawing closed paths with the Pen tool. Make a path-based selection and feather it by 1 pixel. On a new layer set to Multiply, use a medium, soft-edged brush, and with a low opacity, paint within the selection. Adjust the layer Opacity slider to suit and merge the layer again.

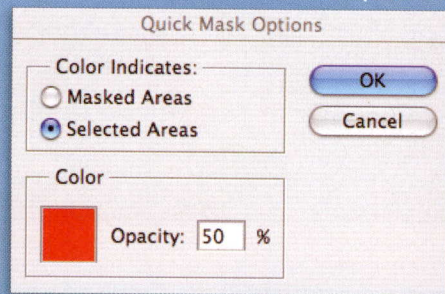




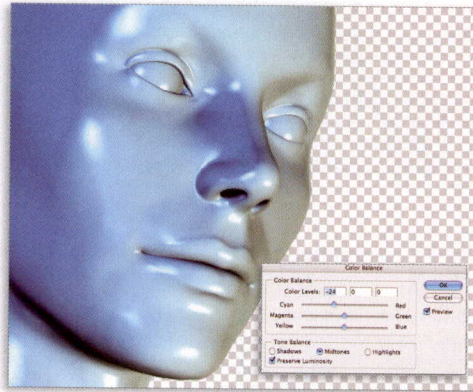


## Quick masking

Quick Mask mode lets you create a mask without using the Channels palette. By default, a colour overlay (similar to a rubylith) covers and protects the area outside the selection. To change these settings, double-click the Quick Mask mode button in the toolbox. You can toggle between Standard and Quick Mask modes by hitting Q. But remember, Quick Masks are temporary and lost once deselected. To keep a permanent Alpha Channel, switch to Standard mode and click Save Selection as a Channel in the Channels palette.



## "INCREASE THE AMOUNT OF CYAN BY ADDING A COLOR BALANCE ADJUSTMENT LAYER"

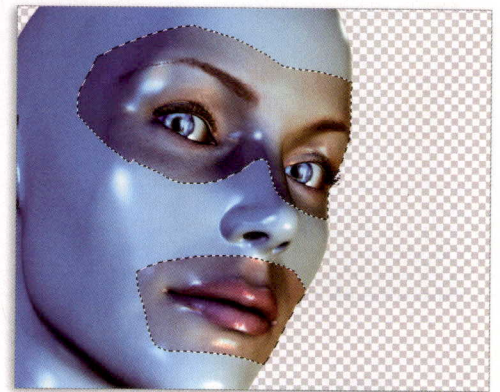


### 3 Contrast and colour adjustments

Add more contrast by duplicating the background layer and setting the blending mode to Soft Light. Next, increase the amount of Cyan by adding a Color Balance adjustment layer using the drop-down Create New Fill or Adjustment Layer icon at the foot of the Layers palette. Set the Red to -24 in the Midtones and merge the layer.

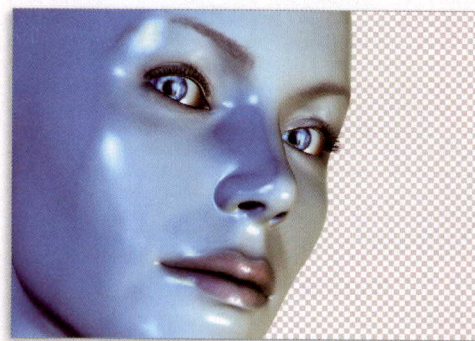
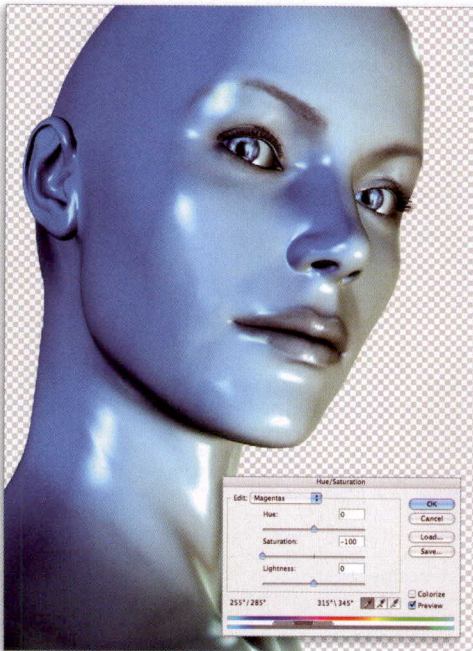
### 4 Human qualities

To add some human features, open the 'Skin\_render.png' file and Shift-drag into your working document as a new layer, setting the blending mode to Hard Light. Hit Cmd/Ctrl+U to access the Lasso tool and, ensuring the Add to Selection option is selected, roughly select the eyes and lips. Hit Cmd/Ctrl+Shift+I to inverse the selection and hit Delete.



### 5 Blend in

Add a layer mask and use a soft-edged brush to blend the remaining skin. Vary the brush opacity as you work, leaving the eyes, eyebrows and lip areas. Next, add a Hue/Saturation adjustment layer while holding Alt and check the Use Previous Layer to Create Clipping Mask option. In the Edit drop-down list set all the colours to -100 Saturation except the Cyan.



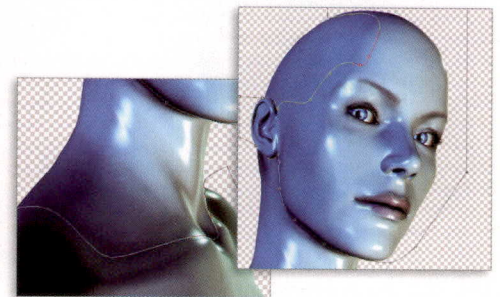
### 6 Selective corrections

Reinstate selected colour areas by targeting the adjustment layer's mask and use a soft-edged brush to paint out the eyes and lips. Your cyborg's face should now resemble a hybrid of flesh and plastic. By default an adjustment layer comes with a mask, which is great for carrying out this type of selective correction.



### 7 Closed path

Use the Pen tool with the Paths option selected to draw around the head areas as shown. Use the Alt, Ctrl and Shift modifier keys as you work. Remember, you can fine-tune your path by holding the Cmd/Ctrl key to access the Direct Selection tool to adjust the direction/anchor points later. Ensure the Pen tool options are set to Add to Path Area and continue around the shoulders.



### 8 Float the selection

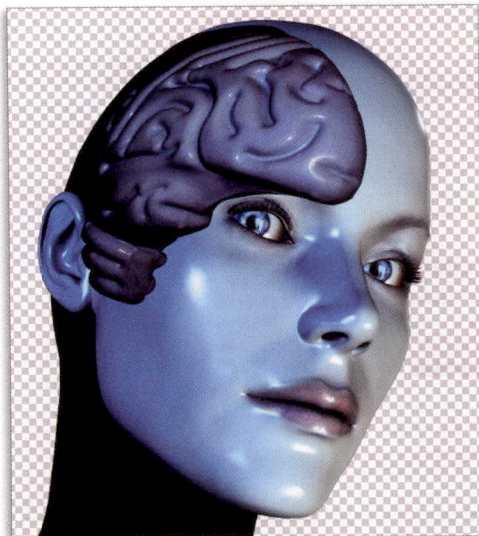
Shift-click all the layer thumbnails and merge them as before. Next, switch to the Paths palette and generate a selection, return to the Layers palette, hit Cmd/Ctrl+J to float the selection as a new layer and name it 'Face/torso'. Now target the original layer, make a layer-based selection, fill with 100% black and name it 'Black'.



# MASTERCLASS

## 9 Brain power

Open 'Brain.png' and Shift-drag into your working document as a new layer, flip it horizontally then rotate and transform. Also, use the Transform>Warp functions to make it fit neatly inside the cavity. Next, hit Cmd/Ctrl+L to access the Levels and adjust the Midpoint slider to 0.28, then name the layer 'Brain'.

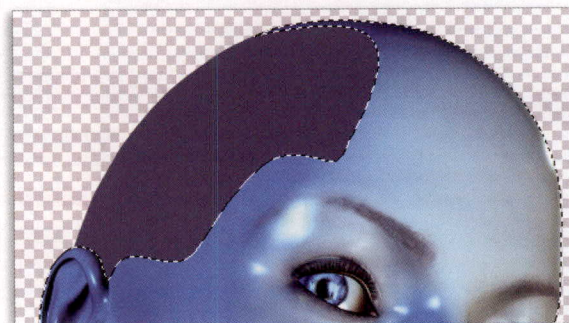


## 10 Shadow areas

Position the Brain layer under the Face/torso layer and hit Cmd/Ctrl+U to access Hue/Saturation. Enter a Hue of +45 and a Saturation of -68. Next, create a new layer above the Brain layer and set its blending mode to Multiply. Using a medium soft-edged brush with a low opacity, add some shadow areas. Adjust the opacity to taste and name it 'Brain Shadow'.

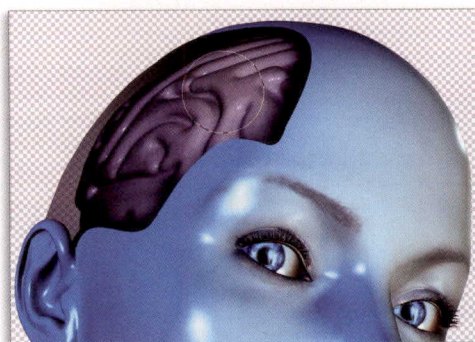
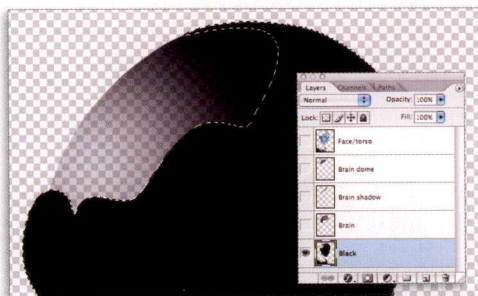
## 11 Paint inside the selection

Generate a selection from the bottom Black layer and create a new layer under the Face/torso layer. Pick a mid grey/blue and using a large, hard-edged brush at 100% Opacity, paint inside the selection. Delete any underlying overlaps by generating a selection from the Face/torso layer and hitting Delete. You should now just have the top portion of grey remaining. Name the layer 'Brain Dome'.



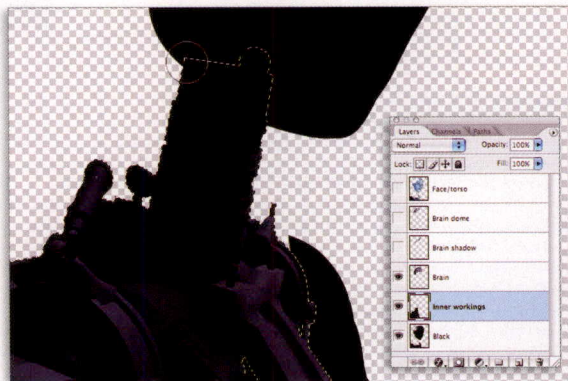
## 12 Gradient effect

Generate a selection from the Face/torso layer, target the Black layer and use the Eraser tool with a medium soft-edged brush to create a gradient effect within the Brain Dome. Next, inverse the selection, and switching to a large, hard-edged brush erase the whole of the neck area. We've disabled the visibility of some layers for clarity in this screengrab.



## 13 Highlight details

Target the Brain Dome layer and set the blending mode to Soft Light and Opacity to around 75%. Now, using the Dodge tool set to Midtones and with a large soft-edged brush, add some highlight details. It's best to use a fairly low opacity of around 40% to build up the highlight strength until you're happy.

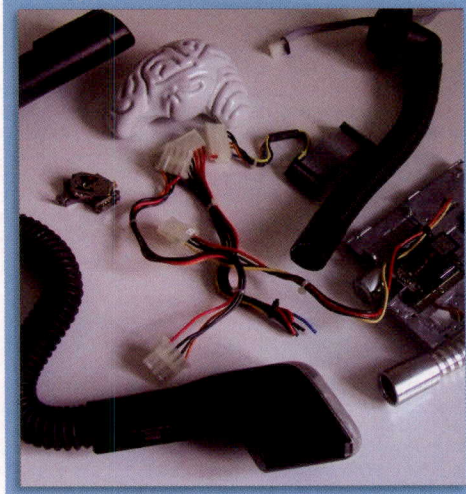


## 14 Inner workings

Open 'Inner\_workings.png' and drop it in as a new layer, position above the Black layer and name it accordingly. Now generate a selection from the new layer, and using a large soft-edged black brush, blend the top of the neck into the head. Again, we've disabled the visibility of some layers for clarity in this screengrab.

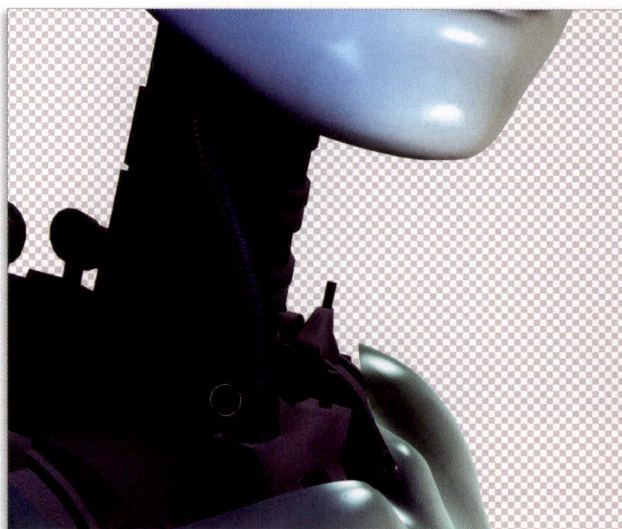
## Be inspired

In order to find inspiration for this project, have a look around in your home for objects that can be used. The wires and circuits used for this tutorial came from a couple of discarded computers; other items included part of a child's toy, a shower hose and a flexible torch. Remember, almost any found object can be the starting point for some creative, lateral thinking!





**15 Dodge and Burn**  
Open 'Pipe\_1.png' and Shift-drag into your working document as a new layer above the Inner Workings layer. Scale/position and use the Layer Matting options (Defringe and Remove White Matt) to remove any unwanted halo edges. Next, using the Eraser tool, delete the bottom section with a small soft-edged brush. Make the pipe blend with the rest of the composition by adding highlight and shadow areas with the Dodge and Burn tools.

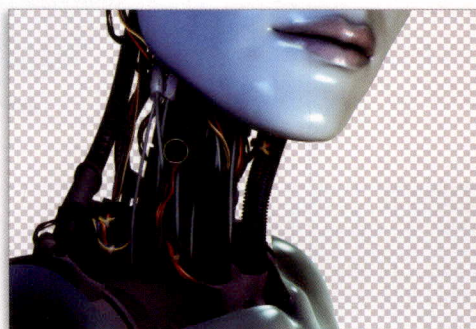
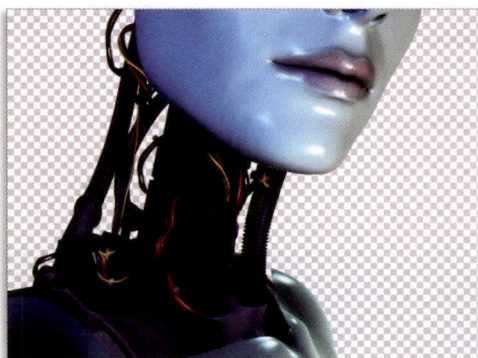


**16 Pipe work**  
Follow the same techniques for the remaining pipe images ('Pipe\_2.png' through to 'Pipe\_6.png'), scaling, flipping and rotating them to fit. The aim here is to get all the elements looking as if they all belong within the composition, so adjust each accordingly using a combination of Levels, Hue/Saturation adjustments and the Dodge and Burn tools.

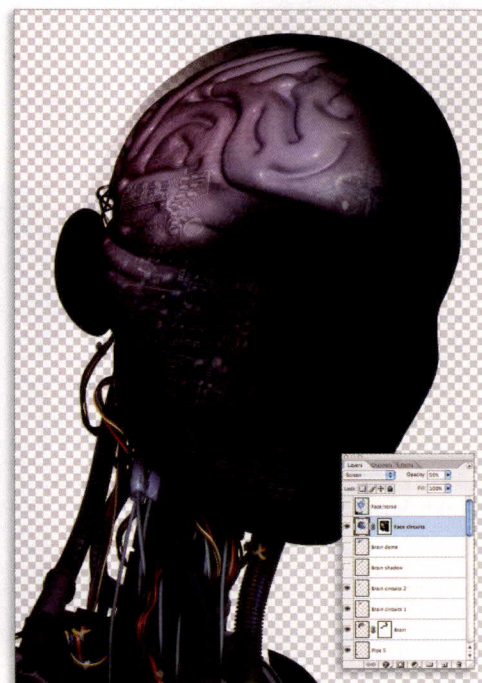


## "FINE-TUNE YOUR PATH BY HOLDING THE CMD/CTRL KEY TO ACCESS THE DIRECT SELECTION TOOL"

**17 Wire it**  
Open the 'Wire\_1.png' through to 'Wire\_6.png' images and drag/drop as new layers, again adjusting each layer's colour and tone accordingly. Now duplicate some layers, flip them so as to avoid repetition and move their hierarchy within the layer stack to hide areas. You can also generate selections from other layers and delete areas not required.



**18 Highlight and shadow**  
Open the 'Wire\_7.png' file and drag and drop as a new layer, then scale and position. Generate selections from some of the pipes and wires and, with the new layers targeted, hit Delete. Don't forget to use Dodge and Burn to add highlight and shadow on any underlying wires. Generate a selection from the Face/torso layer, target all Pipe and Wire layers you want hidden and hit Delete.



**19 Warp factor**  
Open the 'Circuit\_1.jpg' image and then copy and paste above the brain. Hit Cmd/Ctrl+U and set the Hue to 0, Saturation to 16 and Lightness to +35. Go to Edit> Transform>Warp to fit over the brain. Scale and rotate until you're happy and set the blending mode to Soft Light. Open 'Circuit\_2.jpg', scale, warp, then rotate and position, setting the blending mode to Luminosity and the Opacity to 40%. Now blend both layers with the Eraser tool using a medium, soft-edged brush.



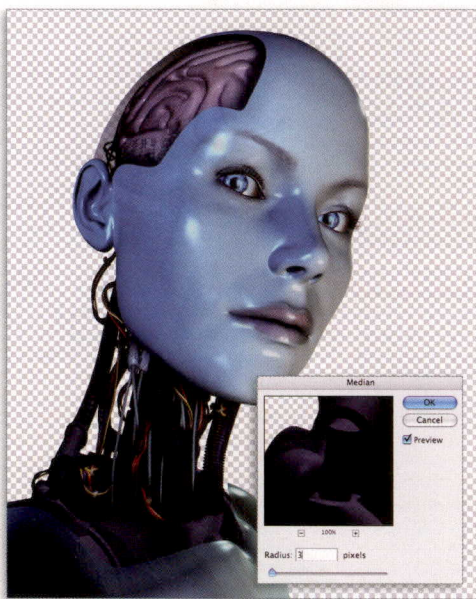
**20 Mask the brain**  
Open the 'Circuit\_3.jpg' and then copy and paste under the Face/torso layer, setting the blending mode to Screen and the Opacity to 50%. Use the Warp transformations to roughly follow the contours of the face, then use an inverted selection from the Face/torso layer to delete areas. Add a layer mask and use a large soft-edged brush on the right-hand side. Add a mask to the brain and repeat. Finally, set the Opacity of the Face/torso layer to 87% to reveal the detail. We've disabled the visibility of some layers for clarity in this screengrab.



# MASTERCLASS

## 21 Add noise

You'll notice the Inner Workings layer has a hard-edged 3D rendered look. Eliminate this by going to Filter>Noise>Median and enter a value of 3 pixels. Next, adjust the layer's Hue/Saturation by entering +22 under the Master Hue/Saturation slider, and in the drop-down menu set the Blues to +15. Now use the Burn tool to create shadows that correspond with the pipes and wires.

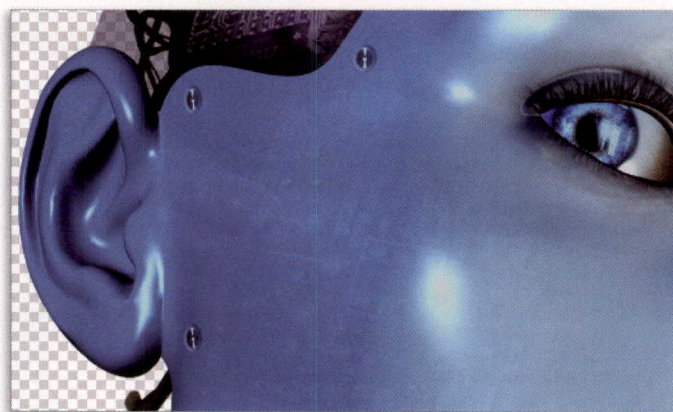


## 22 Thick skinned

Create a thickness to the cyborg's 'skin' by generating a selection from the Face/torso layer, add a new layer above it and nudge 5 pixels left and 3 down, then fill with a pale blue. Generate a selection from the Face/torso layer again, ensure the new layer is targeted and hit Delete. Use the Marquee tool around any areas not required (temple, ear and jaw line) and hit Delete. Now use Dodge/Burn and adjust the layer's opacity to taste.

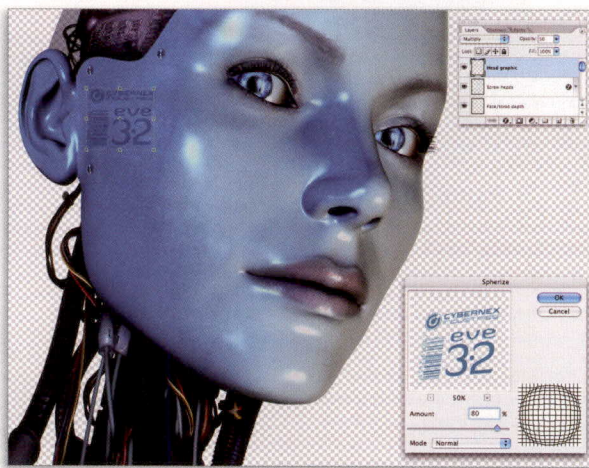
## 23 Bevel and Emboss

Open the 'Screw\_head.jpg' file and use the Marquee tool to draw a central selection. Feather by 5 pixels, and then copy and paste at the top of the layer stack. Scale non-proportionately and rotate, duplicate the layer a few times, then merge them and set the blending mode to Hard Light and the Opacity to 70%. Next, add a Bevel and Emboss layer style.



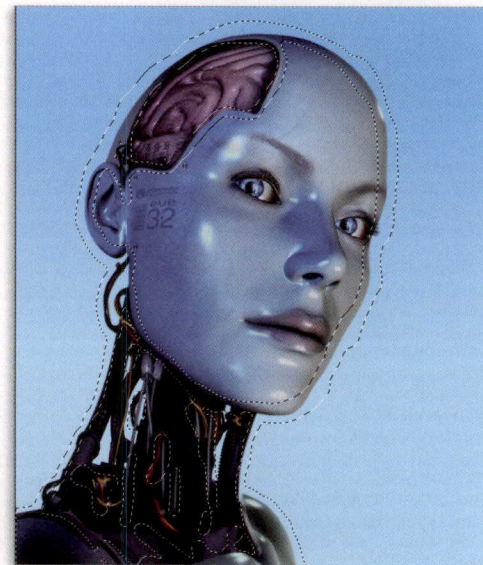
## 24 Fit the graphic

Open the 'Head\_graphic.png' and drag/drop as a new layer at the top of the layer stack, setting the blending mode to Multiply and the Opacity to 50%. Next, go Filter>Distort>Spherize and enter a setting of 80%. (You could also use Photoshop's Warp transformations to achieve a similar effect.) Now scale and rotate the graphic to fit the angle of the head.



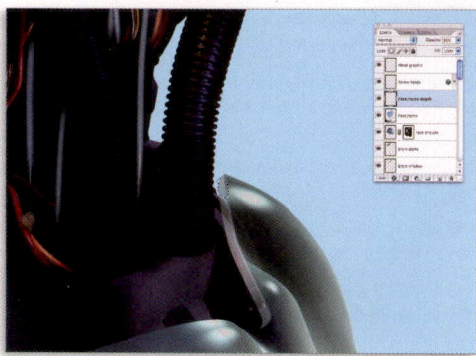
## 26 Blur the hard edges

Hit Cmd/Ctrl+Shift+E to Merge Visible and create a new layer underneath. Pick a pale blue for the background and a slightly darker blue for the foreground, then add a linear gradient. On the merged layer select Quick Mask mode (double-click on the Quick Mask icon and ensure Selected Areas is checked), and using a medium soft-edged brush, paint over some of the hard edges. Exit Quick Mask and add a Gaussian Blur of 2 pixels.



## 25 Check for imperfections

Zoom in and check the image for any small imperfections. The Skin Depth layer we created in step 22 needs a little retouching around the collar area, so draw a closed path around the missing area and generate a path-based selection. Next, use the Clone tool with Sample All Layers unchecked and use a small brush to fix it.



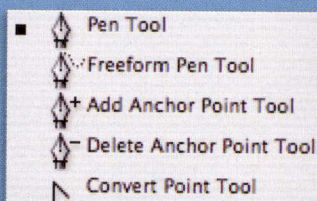




# "ENTER A GRIDLINE FOR EVERY 100 PIXELS WITH A SUBDIVISION OF 1"

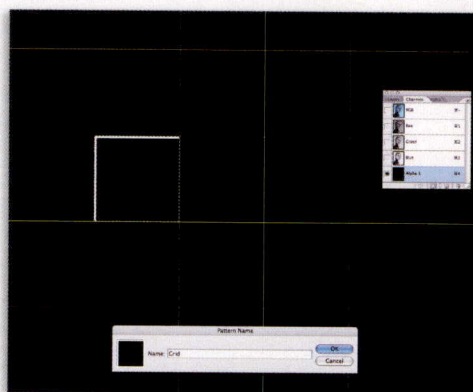
## The pen is mightier

There's no Selection tool that can offer the same level of control as the Pen tool. The Pen tool creates vector paths, which means the edges of your selections will always be smooth. The Pen tool causes the most fear and frustration among new users, but at the same time is revered by those who have taken a little time to get to know it.



## 27 Define a grid pattern

Now to create the 'blueprint' background. With the grid visible, go to Photoshop>Preferences>Guides, Grids & Slices and enter a gridline for every 100 pixels with a Subdivision of 1. Create a new channel and zoom in. Ensure Snap is selected under View, and draw a square with the Marquee tool anywhere and fill with white. Nudge the selection twice down and twice right and fill with black. Now nudge it back to its original position and go to Edit>Define Pattern.

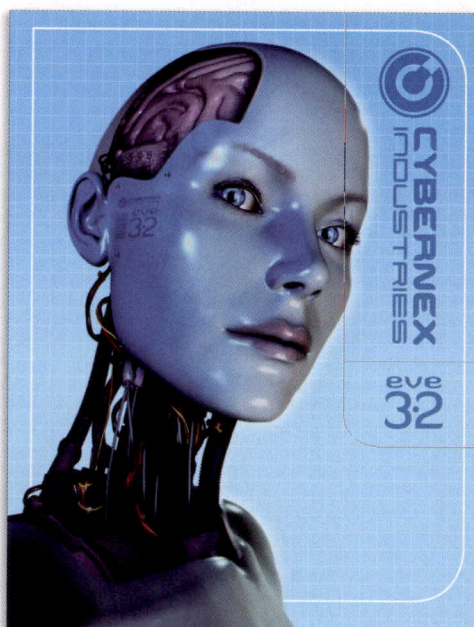


## 28 Pattern fill

Create a new layer above the background and go to Edit>Fill>Pattern. Ensure your pattern is selected under Custom Pattern, then set the blending mode to Screen and the Opacity to 40%. Screen Mode does the opposite of Multiply, so any black areas will not be visible on this layer. You can now disregard the extra channel.

## 29 Snap to the grid

Open the 'Logo.png', drag and drop it as a new layer above the grid, setting the blending mode to Multiply and the Opacity to 50%. To make the keyline borders, create a new layer above the grid, and with the Paths option selected use the Pen tool to draw a closed path, snapping it to the grid as you work.



## 31 Final stage

To further the 'blueprint' effect, add some new layers above the grid and fill segments with white and shades of grey – experiment with blending modes and levels of opacity. You can also use selections from your paths to erase areas. To finish off, we added a white glow around the cyborg, desaturated the main logo slightly and added some small print details.



## 30 Stroke the path

Select a 10-pixel, hard-edged brush and ensure that White is set as the Foreground Color. Target your path and click on the Stroke Path With Brush icon at the foot of the Paths palette. Click the Create New Path icon, also at the foot of the palette, and continue making the inner shapes. Change the brush Size to 5 pixels and stroke the path.



# Inter view

## RAYMOND SWANLAND

*We explore how this storyteller, engineer, explorer and artist manages to walk a multitude of career paths at the same time*

**S**pend just a minute with Raymond Swanland and you realise this man is driven. Take one look at his sumptuous, fantastical work and it's obvious this isn't a man who likes to play it safe.

His portfolio of work is a vision of forbidden kingdoms, nymph-like goddesses and dagger-toothed ogres – stuff that dreams, and more often nightmares, are made of. So what is it that frequents Swanland's creative lobe and helps him generate the ideas? He delves deep and tells us his darkest creative secrets.

An immediate giveaway to Swanland's enviable imagination is his unrelenting ambition: "As a child I was quite certain I wanted to be either an explorer, a spy or a ninja... or some combination of the three," he says. "I loved to express myself through art from the youngest age, but the thought of adventure and discovery of new worlds was an overwhelming preoccupation of mine."

As Swanland matured, so too did his tastes. Admiration shifted from fictional characters to historical figures like Leonardo da Vinci: "I fell in love with the Renaissance idea of combining science and art in the pursuit of progress and exploring the new. I thought for a time about pursuing architecture or engineering as avenues of making my creativity practical."



### THE FIGHTERS: BLADESINGER

(ABOVE): A fantasy novel cover of a swordsman that combines Asian and Roman character design inspirations (© 2005 Wizards of the Coast)

### CANYON FORT (BELOW):

A conceptual exploration of the monumental landscapes for the videogame Oddworld: Stranger's Wrath (© 2003 Oddworld Inhabitants)







Raymond Swanland

**MIMIC:** A personal piece about the interconnected relationship between man and nature  
(© 2001 Raymond Swanland)





**ATONEMENT:** A crusading knight for the cover of a Korean comic book called *Priest* (© 2002 Tokyopop)



**SONG ENGINE:** A conceptual design for the mystical ancient Mudokon race of the Oddworld videogame universe (© 2001 Oddworld Inhabitants)

On further contemplation, Swanland realised just how specialised and constrictive modern-day careers had become, especially in comparison to his romanticised dream of the Renaissance: "It's not that easy to walk many career paths all at the same time... and that thought, coupled with not being too keen on high-level math, kept me from walking the engineering road."

For Swanland, the beauty of being a digital artist was that he could explore any area he wanted too, safe in the cocoon and disguise of a designer. "I came to find my passion lay with inventing and engineering in my mind. Not only with new places and characters, but with stories as well," he comments. "I didn't truly know it at the time, but the last few years of creating art as a youth were preparing me for a career in the arts of storytelling and universe building."

## Playing the game

Swanland began his career working with a computer games company called Oddworld Inhabitants. It was here that he received a professional grounding in computer arts, watching and learning from the other artists and media professionals around him. This, coupled with a stint at art college, set him in good stead for a thriving career – one that has spanned over

ten years now. As he says, "Ultimately, I found the challenge of creating high-quality art on a deadline to be the type of motivation I thrived on. As a full-time artist at Oddworld Inhabitants, I watched the other artists at the company and followed the work of my favourite artists throughout the world, learning what I could through observation and experimentation. With time, and the power of the almighty deadline, my own style defined itself from all the influences around me."

It's hard to pinpoint a particular style that sums up Swanland's images, but there are certain factors that contribute to how he likes to work. Most obviously, there's the sense of richness in

his designs. This comes in big doses and encompasses colour, detail and expression. The second defining characteristic to his work is a fantastic sense of motion, which sweeps you up in a frenzied whirlwind of colours, drama and pace. "I've become more aware over time that my art tends to have what I suppose you could call a graphical gravity," explains Swanland. "That is to say, in my illustrations or even just simple designs, I generally try to create the feeling that the images or forms are being pushed or pulled in a certain direction."

Swanland's artwork is energetic, dynamic and, in an odd sort of way, emotional. This is not meant in the sense that his drooling, fanged beasts make

**“THE LAST FEW YEARS OF CREATING ART AS A YOUTH WERE PREPARING ME FOR A CAREER IN THE ARTS OF STORYTELLING AND UNIVERSE BUILDING”**



# Raymond Swanland

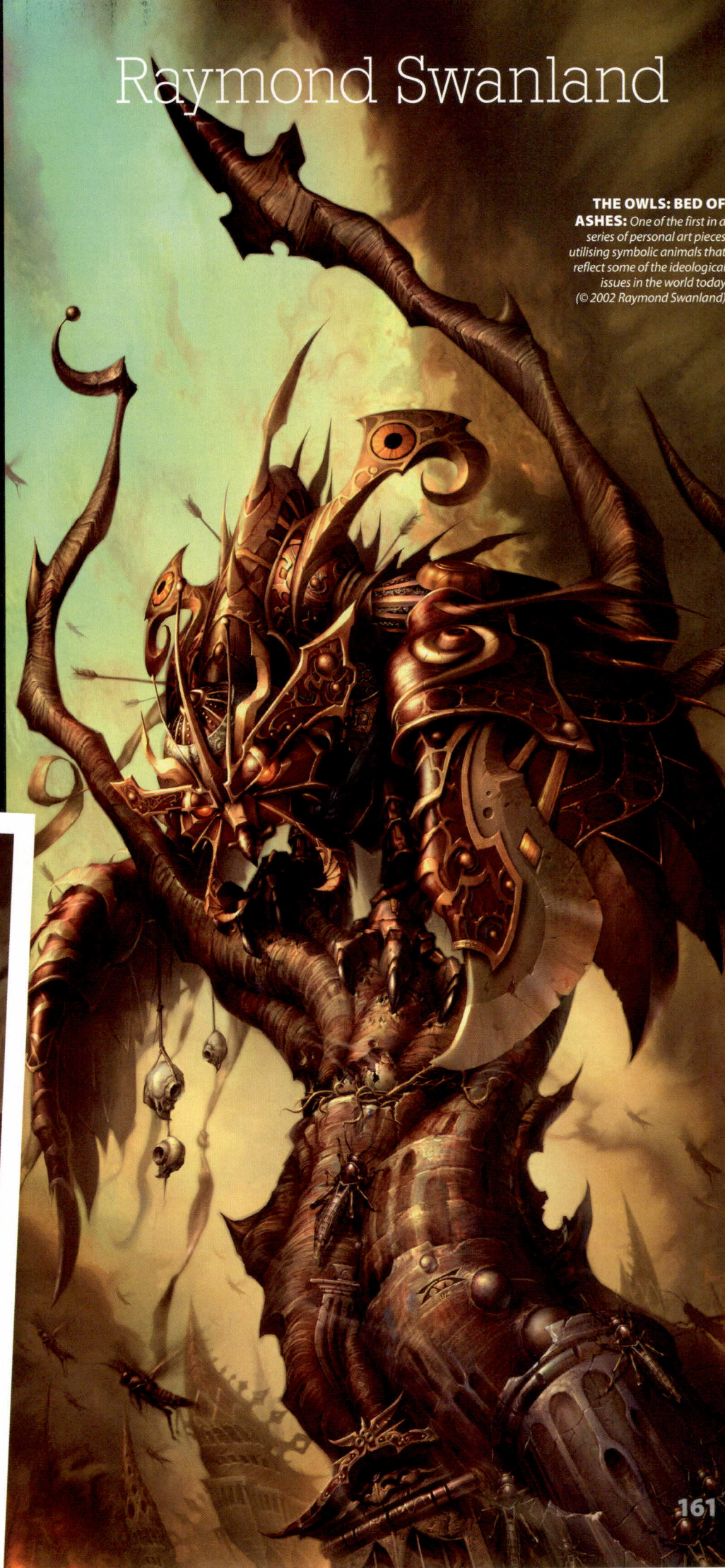
**THE OWLS: BED OF ASHES:** One of the first in a series of personal art pieces utilising symbolic animals that reflect some of the ideological issues in the world today.  
(© 2002 Raymond Swanland)



**THE FIGHTERS:** Son of Thunder: A warrior fights in dinosaur bone armour in a fantasy novel cover  
(© 2005 Wizards of the Coast)



**THE FIGHTERS: MASTER OF CHAINS:** A fantasy novel cover of a warrior that combines Samurai and 17th Century pirate character design inspirations  
(© 2005 Wizards of the Coast)





**ARDNEH'S  
SWORD (RIGHT):**  
Cover of a novel that  
mixed the distant future  
with ancient mythology  
(© 2005 TOR Books)

**WRECKING BALL  
(LEFT):** A robotic titan  
of the future protects a  
ruined city, in an image  
originally created for a  
snowboard deck  
(© 2005 Apparatus Inc.)



you feel a little weepy inside (although a few are perhaps scary enough), but in such a way that you know a phenomenal amount of passion, time and frustration has been endured to create each and every character and scene. "Like being a shark – if I stop swimming, I die," says Swanland. "The earliest stage of working on a piece, when I'm conceptualising the overall basic composition, is the most creatively challenging and rewarding aspect of any project for me. At this dynamic stage, when the sky is the limit, there are the most chances to get derailed from my momentum. Anything that keeps me moving and progressing in some way keeps the inspiration flowing."

Finding inspiration is a key theme to Swanland's survival as a successful artist: "My design process has always been grounded firmly in the reality and complexity of the world around us. Whether it is in the intricacies of anatomy in animals or the physics of erosion in the landscape, a wealth of ongoing design is all around us, providing amazing design tools for us to start with. Whether you believe in a divine creator or pure science, the world we live in is absolutely chock-full of astounding designs and is the greatest design teacher I know."

## Family fortunes

The only boy in a family full of sisters, Swanland's grounding as an artist came early on, spending large amounts of time alone and left to his own devices. Rather than craving attention, he revelled in the peace and quiet, and set to work on his artistic pursuits. "This 'alone time' allowed me to find my voice and confidence as an artist, that has brought me to being a professional creative today," says Swanland.

In spite of owing a lot to his 'alone time', Swanland finds that solitude has also put a downer on his career. "Compared to the performing arts like music or theatre, the visual arts are very often a solitary, internal pursuit. The amount of time I must generally spend alone to create my art is a bit more than I'd like. I adore the freedom I have to work on my own schedule in my own space, but often find the isolation that accompanies that freedom to be trying."

Despite the lows, Swanland's been lucky enough to have had a steady flow of work since the first etching of his career, and for that he feels blessed. "As I gain more freedom to choose the projects I prefer, I can organise my schedule to follow one type of project with a very different



# Raymond Swanland



**A FORTRESS IN SHADOW:** Cover for an ancient Persian-themed anthology of fantasy novels by Glen Cook (© 2006 Night Shade Books)



**THE WIZARD LORD**  
A fantasy book cover that explores a slightly more graphical design composition rather than a literal scene (© 2005 TOR Books)

one," says Swanland, who is all too aware of the risks of becoming too specialised. "In the end, the constant feeling of growth is the most important pursuit that accompanies my life and work as an artist."

This feeling of evolution would not be possible had Swanland not kept up with the advances of digital technology, and in particular software such as Photoshop. Just like his style and his projects, Swanland's use of the Photoshop tools has evolved too. "In the first handful of years, I was always discovering and incorporating new tools and techniques into my Photoshop style, until I was using every little trick there was. Yet, in recent years, my overall style has been evolving back to basics in many ways," he says. These days, Swanland enjoys taking his time and treating his work like a traditional painting, which means using fewer shortcuts such as bevels, in favour of doing things by hand.

Despite his love for doing things properly, there's no drawing Swanland away from some Photoshop classics: "When you strip it down, for me it wouldn't be Photoshop without the simple Lasso tool, layers and an airbrush. That's where I started and that's still my Photoshop backbone.

Though, as a side note, I have to admit that I am a true fan of the Liquify tool. It's so organic and simply doesn't have a counterpart in the traditional, tangible medium of painting. A purely digital tool. It would be a shame to go without it."

For all his experience, there are a few things Swanland would change about the program that has helped forge his career: "Something I've never been quite comfortable with in Photoshop is the interface of the workspace itself. For a program that's so excellent for a multitude of different artistic endeavours, it still just has the same stale grey rectangles of any computer program you find these days. Of course, the palettes and toolbars need to be function over form, but a little more ability to personalise would be very welcome at this point," says Swanland.

So how would he add his own twist? "I'd like to make it more inspirational. Maybe I'd like the background to feel like an old beat-up drawing table and the palettes to be carved brass mounted on the surface. Maybe I'd just like to darken the palettes down, or have them look hand-written. The standard workspace is absolutely functional and necessary, but it's time to take it to another level. When you see

the creative, lush and organic things you can do with Flash on website interfaces these days, there's no reason why we can't bring a little more beauty into our everyday programs... especially artistic ones."

## The future's bright...

With so much creative energy, it looks like the future looks even brighter for Swanland. "Where I'd like to go with the future of my art really comes back around to the way I felt as a young artist; I want to explore as many paths of expression as I can. I'd like to expand upon pursuits I've only touched on in the past, such as sculpting, playing music and especially writing. Though, without a doubt, the art form I most look forward to exploring is that of filmmaking," he enthuses. "Working as a visual artist for the last ten years has taught me so much about the process of being 'creative on demand,' that I can't wait to apply that experience to new creative challenges that I set myself to. Hopefully, I'll have the opportunity to approach the ideal that I've looked up to for so much of my life... to truly start becoming something of a modern Renaissance man – an artist with many faces."









## Depth of field made easy

Add depth of field to a piece, and see how much it can really emphasise your focal point. The easiest way to achieve it is to simply duplicate your base layer and apply a heavy Gaussian Blur (20-30px). Add a layer mask, and drag out a Black to White Circular gradient that finishes at just past the end of the image. You can now fine-tune the amount of blue in places by editing the mask, and also reducing the overall opacity of the layer itself.



### ON THE DISC

'levitation.jpg', 'OBJ.psd', 'gate.psd', 'brushes.psd' and 'balloon\_lowres.jpg' (get the full-res version from [www.sxc.hu](http://www.sxc.hu), image number 714875, photographer Nick Ray)

### OUR EXPERT Justin Maller

Justin Maller is a graphic artist from Melbourne, Australia. He is currently working as a full-time freelance graphic artist, while also creatively directing the crew over at [depthcore.com](http://depthcore.com). Check out his personal folio at [superlover.com.au](http://superlover.com.au).

Use stock images, photography and custom brushes to create a unique monochrome photomontage

# Mixed-media montage

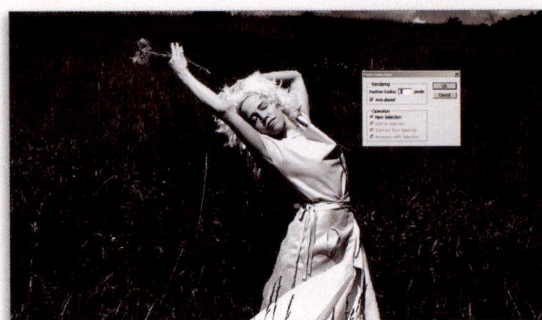
**C**reating mixed-media montage-style pieces in Photoshop is good fun. The satisfaction that comes from taking the time to thoroughly blend and integrate myriad disparate elements into one cohesive composition is quite wonderful; we'd take the feeling of leaning back and knowing we've meticulously crafted something out of nothing over most anything.

The biggest challenge (after coming up with a solid concept) is finding unique and interesting things to utilise within your work. In this tutorial, we'll have a look at ways to get the most out of stock imagery, as well as how to best prepare prior to commencing blending. We'll also run through the oft-neglected Define Brush function of Photoshop, and examine a couple of nifty tricks we've stumbled across for creating some useful brush sets, so we can add some original stroke effects to our piece to break up the photo-based work.

One of the most important techniques we'll work with is the methodology behind integrating illustrations into photographs by using the photos as texture and opacity masks to increase unity between media. Let's get at it!

## 1 Etching

First things first, open up 'levitation.jpg' on the CD, a wonderful shot taken by Holly Bynoe of [hbynoe.com](http://hbynoe.com). The first thing we need to do here is to extract the model from the background, a process commonly known as etching. Zoom in nice and tight on the photograph, around the 400% mark should do the trick nicely. Now, get out the Pen tool (P) and start carefully tracing around the model. The more anchor points you use, the better.

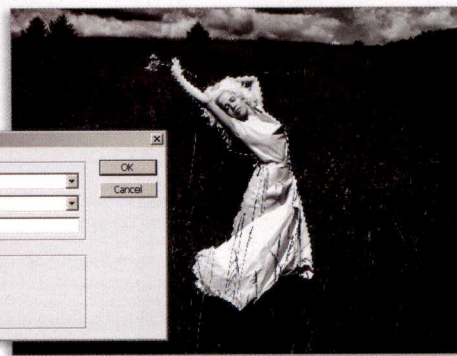
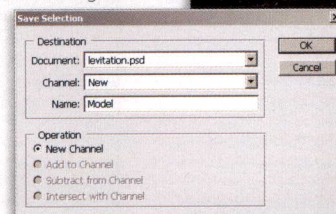


## 2 Make a selection

Once you have made an accurate selection of the model, complete your work path by re-clicking on the original anchor point. The accuracy of this trace is of utmost importance, so make sure you've done a thorough job before proceeding. When satisfied, right-click in the centre of your path and hit Make Selection. Ensure the Feather Radius is set to zero and that the New Selection radio button is checked.

## 3 Save and paste

Once you've made your selection, save it (Select>Save Selection) as 'Model' in a new channel – this will make life easier later on for masking and texturing purposes, and is a generally good habit to get into with any piece. Now simply copy and paste into a new layer – let's get creative and imaginatively title the new layer 'Model'.







**4 Introducing objects**  
Open up 'OBJ.psd' from the CD. Duplicate the 'Central OBJ' layer into our main composition and position it behind the Model layer. This is a 3D form we rendered off to match the model's general movement and natural lines – you can feel free to use your own shapes or illustrations instead if you prefer.

## "YOUR GOAL IS ALWAYS TO ACCENTUATE, NOT DOMINATE"



**5 More objects**  
Duplicate in the 'Upper OBJ' and 'Lower OBJ' layers from the 'OBJ.psd' file, and position them behind the Central layer. It's important to remember when doing this work that your goal is always to accentuate, not dominate – you don't want what is already present in the work to be drowned by your additions.



**6 Masking**  
Masking is an essential part of successfully integrating mixed media. There are a variety of ways to go about doing it, the simplest of which is usually just adding layer masks. We're going to do it differently; duplicate the background layer and position it over the OBJ layer. Add a layer mask and fill with black.



**7 Start brushing**  
Start brushing in areas around the extreme bottom of the object to integrate it smoothly with the grass objects. Working in black and white makes this a lot easier, but take your time; alternate between hard-edged 100% brushes in areas where no illustration is required and soft, more opaque tips for fade effects.



**8 Texture masking**  
This is where things get interesting – we're going to commence a process we call texture masking. Duplicate your base layer and drag it over the top of your OBJ layers again. Position the layer so that the detailed grass section at the bottom of the photograph lies over the space where the OBJ layers begin.

**9 Reposition the texture**  
Set the blending mode to Lighten – the fine blades of grass will now texture mask the shadowed recesses of the illustration and cohesively pull it in as part of the piece. This generally will not work effectively without you repositioning the texture layer to ensure that only desirable texture lies over the object. Add a layer mask and use large, soft brushes to constrict the texture to your desired areas of the object.



**10 And repeat...**  
Repeat this technique several times until you have carefully texture masked each object. Two hints to make this easier: first, Ctrl/right-click each object to get its selection and use that as a base reference in a layer mask pre-filled with black to restrict the technique to the object and not splash onto the base photography. Second, try distorting by resizing and/or rotating the Lighten texture layer to get a more varied texture result.



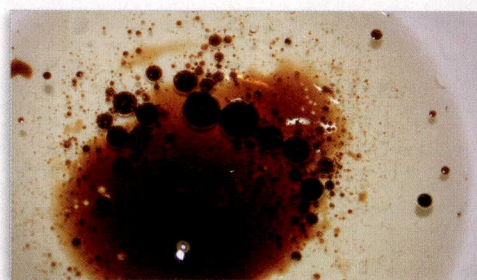
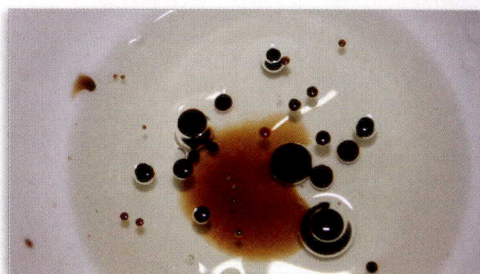


## 11 Brushes

Okay, now we're going to have fun and mix up some custom brushes – literally – by creating some funky textures and converting them. What you'll need: olive oil (or similar), balsamic vinegar, one small white dish, one wooden skewer, one camera and a clear space nowhere near your computer. If you can't get this stuff, we've included everything from our shoot on 'brushes.psd' on the CD.

## 12 Oil and vinegar

Pour half an inch of oil into the bottom of your dish. Now, get your balsamic vinegar out and shake a few drops into the oil. Snap a shot or two, then add more vinegar and shake things up a bit. For the first few shots you're aiming to just get individual drops to float in the oil, so pour very carefully, a drop at a time.

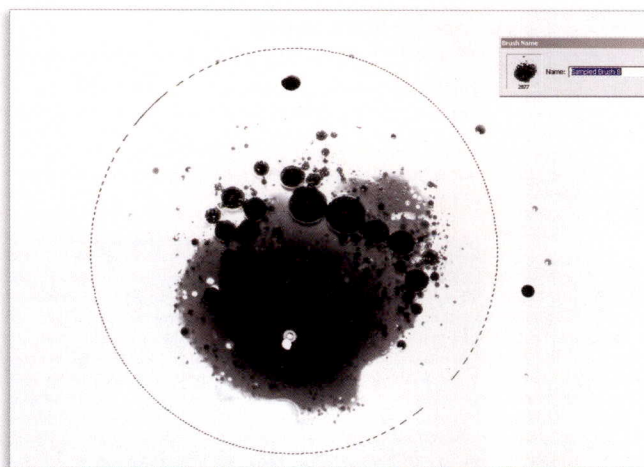
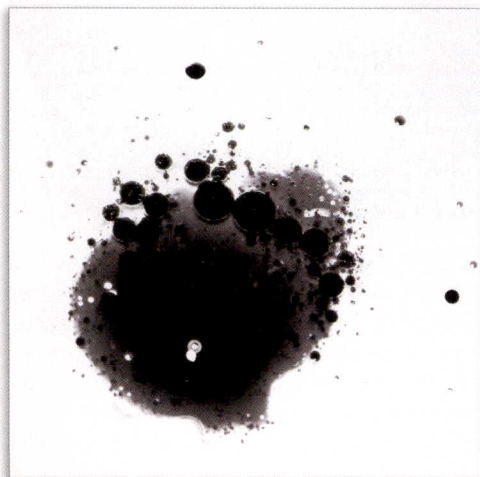


## 13 Mix it up

Use the skewer to mix things up a bit and make the vinegar look like a useful grunge type brush. Poke, tease, play, experiment; start over and remix to get a variety of effects. You may want to try adding other things to the mess – have fun with it, unleash your creativity!

## 14 Import the pics

Import the photographs onto your computer. Open the best ones up in Photoshop – if you are using CS2 or 3, simply add a Black & White adjustment layer, otherwise add a Hue/Saturation adjustment layer and slide Saturation down to 0. Now add a Levels adjustment layer, and crank the contrast all the way up, so that only black and white remain. You may need to dodge in places manually.

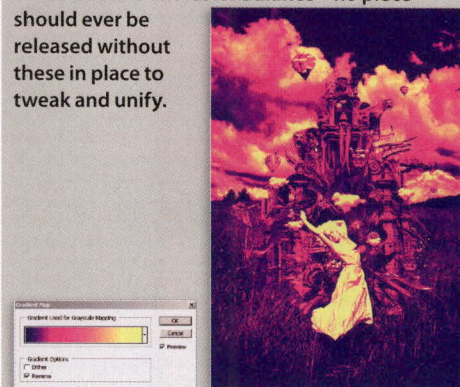


## 15 Define Brush

Get out the Elliptical Marquee tool (M) and make a selection of the most detailed section of the photograph. The selection will need to be a perfect circle, so hold Shift to restrict the dimensions of your selection, or else just use any rectangular marquee. When satisfied, simply click Define Brush Preset and save under your desired name. Repeat for each of your shots until you get a nice, diverse set.

## Adjustment layers are fun

It's possible to get effective and instantaneous results by simply applying adjustment layers to your finished composition. Whether you are wanting to deliver a variety of looks to a client, or simply take a look at some different options for your finished piece, adjustment layers are a great way to quickly obtain different versions of your piece. Especially effective for dramatic results are the Channel Mixer and Gradient Overlay options, which will create awesome alternate colour versions. Everyday staples include Levels and Color Balance – no piece should ever be released without these in place to tweak and unify.



"CREATING EFFECTS USING YOUR OWN CUSTOM BRUSHES IS BOTH SATISFYING AND WORTHWHILE; YOUR EFFECTS WILL BE UNIQUE"



## Sharp it up!

We spend a lot of time working at print resolution, but because we like to get feedback on images in progress from friends, it is often necessary to produce work in progress shots at screen resolution to upload and send around. Print res does not always translate perfectly to screen, as many details and edges can get lost and blurry. Therefore, after you size your piece down, duplicate the layer and apply a Custom Sharp (Filter>Other>Custom) filter to it. Reduce the opacity to a level that avoids pixelation but still achieves an effective sharp – add a layer mask to fine-tune in places where necessary.

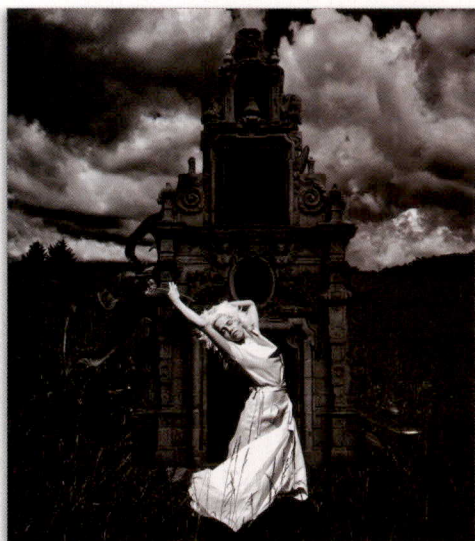


**16 Brush texture**  
Duplicate the base layer again and reposition over all others, except for the Model layer, with a black layer mask. Now, use your newly created brushes to texture mask again, this time with a funky grunge brush feel – if you've made them yourself, the effects you'll be achieving here will be totally unique.



**17 Paint splash**  
Add a splash of white paint here or there with your new brushes. To get an extra detailed effect, first brush a spot with white using one brush, then get out the Eraser and take a chunk out of it using another. Keep repeating to get a fine effect.

**18 Building up the background**  
We're now going to start building up the elements behind our model. There are two files on the CD: 'gate.psd' and 'balloon\_lowres.psd'. We've etched 'gate' out for you ahead of time, so go ahead and duplicate that back into your main composition. The balloon image is courtesy of Nick Ray at stock.xchg. In order to download the full-res version, head over to [www.sxc.hu](http://www.sxc.hu) and search for image number '714875'.



**19 Cathedral building**  
Reduce the saturation on the Cathedral layer to 0, and adjust the levels to give a dramatic effect (ie, bump the Shadows and Highlights slider towards the centre). You want the contrast of each layer to match nicely, so base your levels on those present in the objects and the base photograph.

**20 More objects**  
Drag the Cathedral layer behind your objects in the Layers palette and position it so that its base is just behind the model at about knee height to suggest some depth of field. Return to 'objects.psd' and duplicate in the last form – 'Rear OBJ', and position that behind the cathedral.



**21 Out to the sides**  
Duplicate the Cathedral layer and resize it to around 40%. Drag it behind the main Cathedral layer in the Layers palette and rename it 'Left Cathedral'. Reposition it so that it now flanks the main cathedral on the left-hand side and spreads the thrust of the structure. Repeat on the right-hand side, this time with a different position.

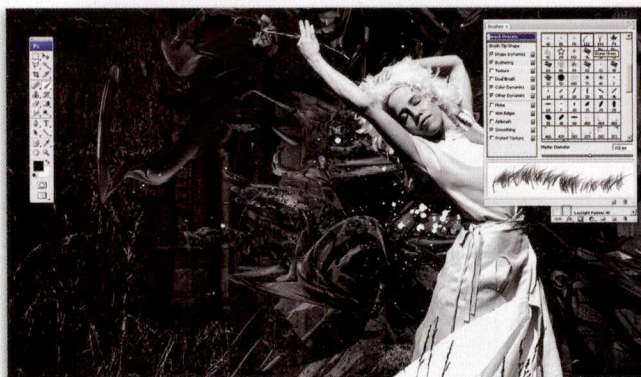


# "THE DIFFERENCE BETWEEN WORK THAT HAS BEEN HASTILY CUT OUT AND WORK THAT HAS BEEN THOROUGHLY AND METICULOUSLY ETCHED IS IMMEDIATELY APPARENT"



## 22 Grass detail

That left corner is looking very stuck on; fortunately, Photoshop handily includes a 'Hair' brush preset that does very realistic grass effects. Set a mid-grey as your foreground colour and black as your background. Select the Hair brush and resize it to around 90 pixels.



## 24 Hot air balloons

Return to 'balloons\_lowres.jpg'. We need to etch these out, but rather than use the slightly painful Pen process we were forced to use earlier, try just using the Magic Wand (W) tool with a Tolerance of 40 and the Contiguous button unchecked. Duplicate the Balloons layer into your main composition. Using a basic Rectangular Marquee, copy and paste each into their own layer, and position them to your own satisfaction around the cathedral structure. When you're done, add them all to their own layer set for convenience and tidiness.



## 23 Blend in the grass detail

Carefully brush in the grass detail where the small cathedral meets the photograph. Take your time and ensure you fully cover the edges. Now get out the Burn tool and liberally shade the false grass so it fits harmoniously with the rest of the image. Repeat on all other edges of Cathedral layers.



## 25 Shadows

Hold down Shift and Ctrl/right-click each of the Cathedral Structure layers to get an amalgamated selection of their shape. Create a new layer and fill with black. Drag this layer behind all others, floating only above the base photograph. Now use the Distort Free Transform tool to pull the shadow out and to the right to form an accurate perspective. Gaussian Blur by around 30px when satisfied.



## 26 A bit of a blur

Repeat this process using the Model layer as your base selection. You won't need to distort this layer, but you will need to experiment with the amount of Gaussian Blur – around 20px should be sufficient. Reduce Opacity to about 75% to get a nice gradual effect. Repeat as desired with OBJ layers.



## 27 Fine details

Now that the basic formation of the piece is done, create a new layer beneath all and have some fun splashing paint around. While less is more, more is sometimes more too and can be a lot more enjoyable. Alternate between dark and light paint to spice things up. All the hard work is done, so enjoy yourself by adding fine details to the piece. We've gone with balconies, clouds, locks and winged keys, but you should feel free to add whatever you like.











# Portrait painting

*Learn to paint realistic portraits and fabric using custom brushes*

**C**lassical character illustrations and portraits have been around in many forms since we first began to try and convey the world around us, from real to imaginary. During the Renaissance (14th-17th Century), the human form in paintings moved from static and flat to alive and deep, truly capturing the likeness, motion and emotion of the people depicted, as well as showing off the most gorgeously painted drapes or elaborate garments you can imagine. Today, paintings such as these are mostly seen in the game and graphic novel environment, or as book illustrations. This tutorial will show you how to create a realistically rendered

character portrait in Photoshop, using simple tools and almost solely depending on painting rather than filters and plug-ins.

Here you will learn step-by-step how to take an idea from sketch to colour, render a convincing character, fabric and brocade, and add those little details that are often overlooked but will really make any portrait come alive.

Ultimately, this tutorial is about creating a strong character portrait that not only speaks to us, but also entices us to read a story into it. To get the best results, it's advisable for you to have a graphics tablet, as it gives you much more control than a mouse.



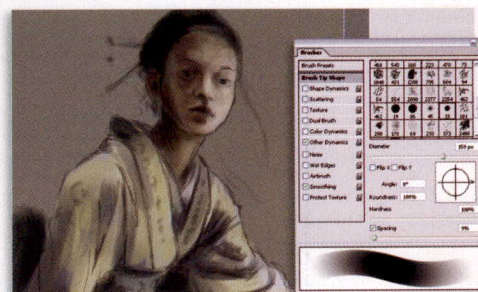
## ON THE DISC

The sketch at full resolution, the custom brushes used for this painting, the brocade pattern files and the Fibonacci Spiral can be found on the CD. Hopefully these will help you get started and inspire you to create your own illustrations.

## OUR EXPERT

**Nykolai Aleksander**

Nykolai is an award-winning freelance illustrator mainly working on character concepts and illustrations for books, games and graphic novels. Her work has been seen in Ballistic Publishing's *Exposé* series, and was the cover image for *Exposé 5*. She can be found online at [www.admemento.com](http://www.admemento.com).



## 1 Start with a sketch

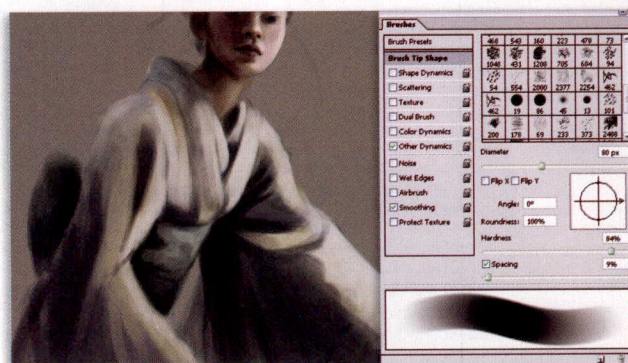
To start, open a new file and add a new layer to your canvas. Call it 'Sketch' – that way you won't get confused when more layers are added. Now pick the default hard round paintbrush, set the Size and Opacity to Pen Pressure, and start sketching. Getting the proportions of your sketch right is important, so use references if you feel it'll help you.

## 2 Block in colours

Add a new layer beneath the Sketch layer. This will be our main layer for the character. Keep the hard round paintbrush, but you may find it easier to switch off the Size Jitter and manually adjust the size as needed. We'll be blocking in colours now, and it doesn't need to be very precise or clean; we just want to get a feel for the overall colour scheme, light and shadows.

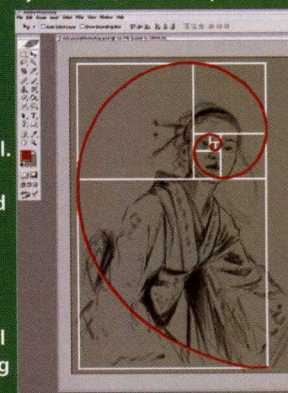
## 3 Clean up colours

Sticking with the round brush, set Opacity and Flow manually to around 70-80%, while keeping the Opacity Jitter switched on. We want to smooth out and clean up the edges and colours, and these settings will help. At this point, you can already reduce the opacity of your Sketch layer. Setting it to Overlay is another option.



## Classical composition

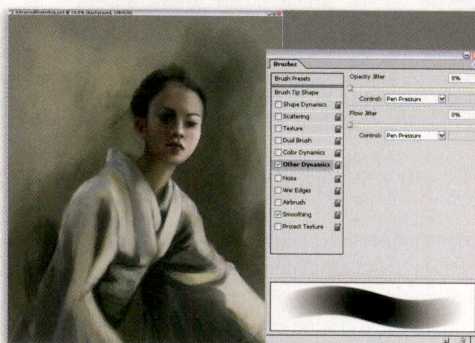
If you sketch directly in Photoshop, it's a good idea to do this on a separate layer – that way, you can not only remove the sketch whenever you want, you can also keep it as visible as you like while you're painting, by colouring underneath it. If you have trouble with anatomy, find stock images that you can use as reference (or take your own). The composition of classical paintings is often adhering to the Golden Mean, or Fibonacci Spiral. It shows how a painting should 'flow'. If a composition doesn't feel quite right, apply the Spiral to your painting to help you.



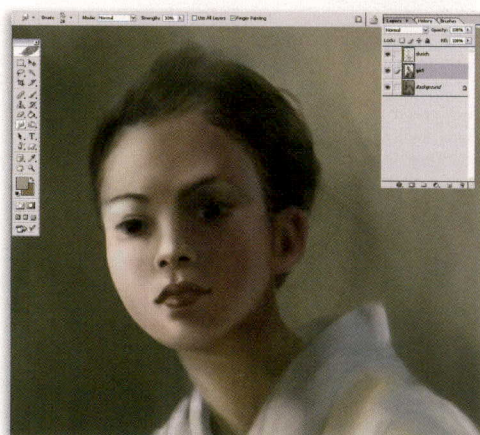


**"EYES BRING PERSONALITY, EVEN WHEN THE EXPRESSION IS NEUTRAL. SPENDING SOME TIME ON THEM IS VERY REWARDING"**

**4 Background colour**  
At this point the colours look a little flat. Part of the reason is the neutral background – it was a good colour to start off with, but it's time now to add a hint of light and shadow. We do this on the actual background layer, with a large round paintbrush to get good coverage.

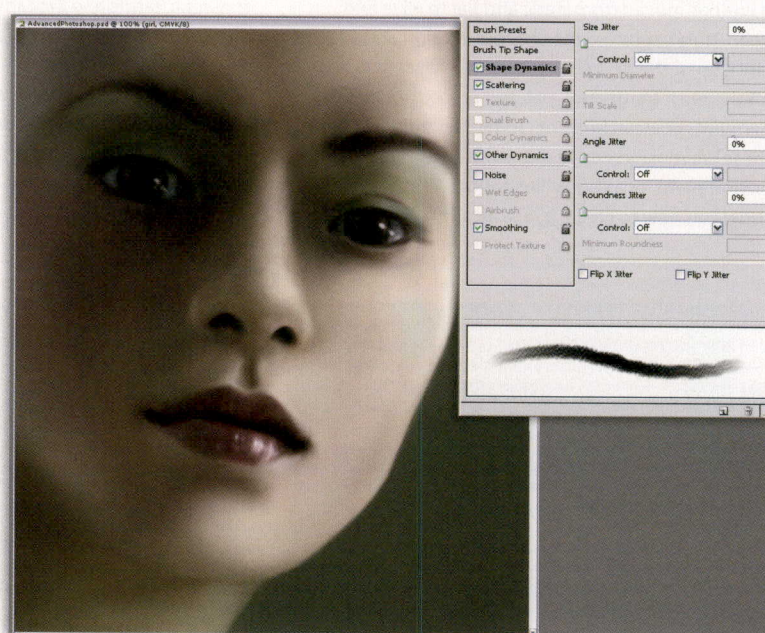


**5 Refine the face**  
Having laid down our main 'bulk' of paint, we can start refining the face. Picking the Smudge tool, set it to Finger Painting, then choose a speckled brush tip and set the Strength Jitter to Pen Pressure, as well as Scatter to around 30-40% – this will aid the blending and prevent it looking plastic.

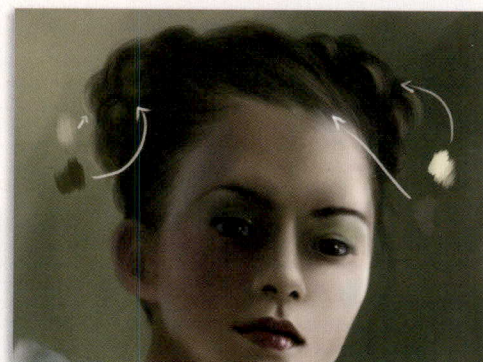
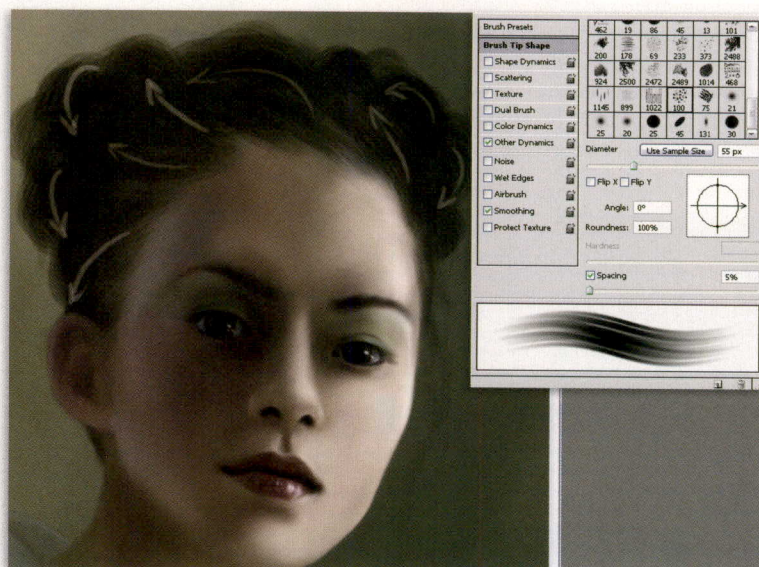


**6 Flip the canvas**  
To get a fresh view on things, flipping the canvas horizontally is helpful. You will be able to see where things have gone a bit wrong and can adjust them. Often the face can get a bit lopsided, so this is a good way of preventing that.

**7 Eyes and lips**  
The eyes bring personality to a portrait, even when the facial expression is neutral. Spending some time on them to get them just right is very rewarding. The mouth, too, is important. Just a slight adjustment could change the overall expression. In this step, we just concentrate on getting the expression right, without adding too many little details.



**8 Hair – the bulk of it**  
Once you are happy with the face, you can move on to the hair. The trick is to think of hair as 'strands', rather than as single hairs. Speckled brushes instantly give the impression of strands, so pick one and set the Brush Spacing to 5%, Opacity to Pen Pressure and switch off the Size Jitter.



**9 Hair highlights and lowlights**  
Now that the basic hairdo is laid down, start adding some highlights and lowlights according to the light source. This will add depth to the hair and refine it even more. Stick with your speckled brush for this, but maybe reduce its size a little.





## 10 Definition

To bring the hair to a level of detail that matches the current state of the face, we keep working with both speckled brushes and a small soft round brush with Size and Opacity set to Pen Pressure. To blend it in places, we can use the speckled Finger Painting tool again. But be careful not to overdo it. Remember, we want some texture.

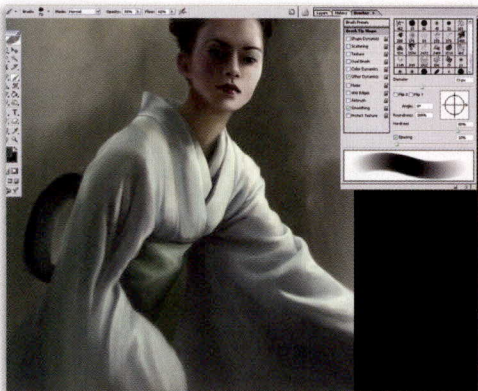


## 11 Fabric flow

Let's move on to the kimono. First we want to smooth out the colours a bit and give the fabric some more flow. We can use our already much used round paintbrush for this, with Hardness set to 60% and Opacity to Pen Pressure. Always work with the direction of the fabric flow to get the best results.

## 12 Refine the fabric

Using the round paintbrush, keep working on the fabric, layering and blending the colours. The speckled Finger Painting tool comes in handy again as well, as it adds some grain to the fabric and helps with the blending, too – but again use it with care: we don't want the edges too blurred.

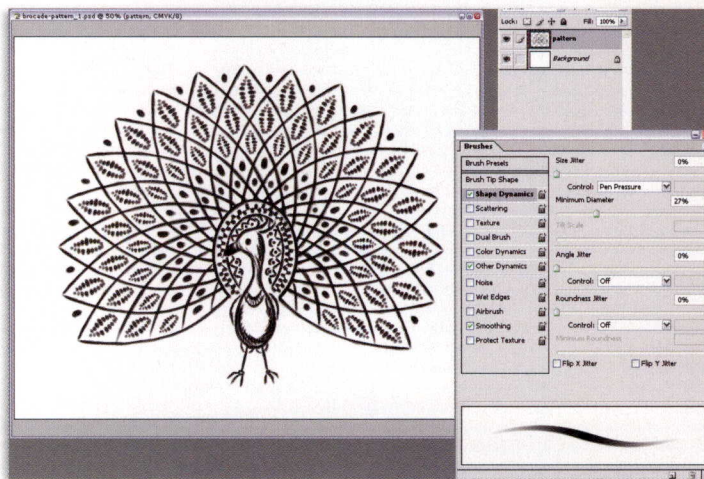


## 13 Touch-ups

Add some silky highlights with a round paintbrush to bring out a soft sheen. The obi knot at the back needs more work, and also the front panel of the kimono. Even though it looked good, it was wrong. Something to remember when painting kimonos: they are worn with the panels left over right; right over left is reserved for the dead.

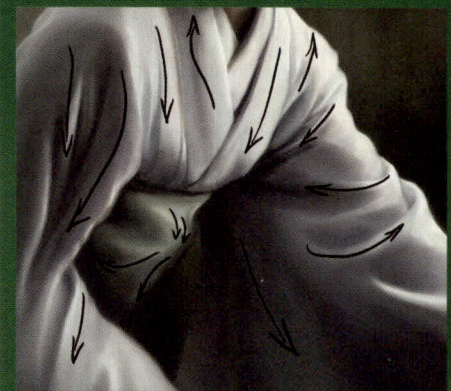
## 14 Design the brocade pattern

Now that the fabric looks just right, we can start working on the brocade pattern. Open a new file that is big enough in proportion to your painting, add a new layer, then pick a small round paintbrush and sketch your designs. Check out some embroidery patterns to give you ideas.

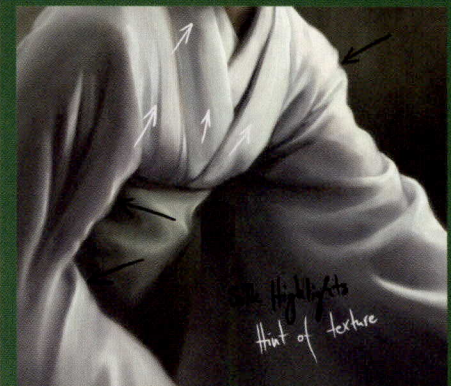


## Painting fabrics

Fabrics can be daunting to paint, especially when they are very elaborate, but starting off with a good base helps. Using a simple round brush, roughly apply your base colour with broad strokes in the direction of the flow and folds. Then add highlights and shadows with the same rough technique. After that, you can define and refine the folds using lower opacity settings and also the Finger Painting tool with a speckled brush tip. Not too much though; keeping it slightly rough adds life to the fabric. Different fabrics need slightly different treatment. Silk, for example, has some very crisp highlights and shadows and is very smooth (but not smudged) in overall texture. Cotton has less sharp highlights but more of a general grain to it. Velvet can be tricky, as it can have reversed shadows and highlights, as well as odd little kinks in the fabric texture.



Apply a base colour with broad strokes, sweeping in the general direction of the folds



Use a lower opacity to refine the fabric. A hint of texture will add life to your design



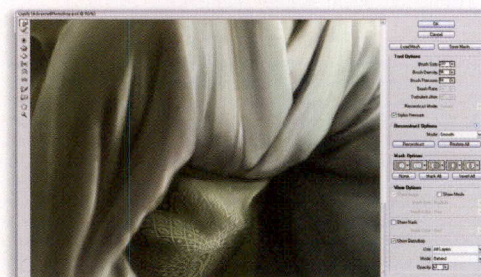
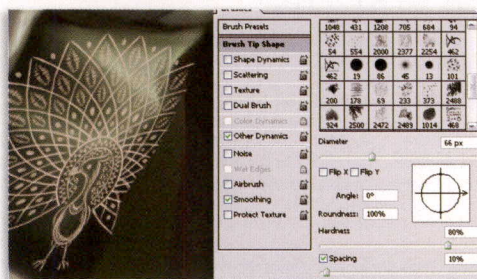
**"THE PATTERN IS WOVEN INTO FABRIC BEFORE IT'S MADE A GARMENT, SO IT DOES NOT EXTEND OVER SEAMS. EMBROIDERY IS APPLIED AFTERWARDS"**



## 15 Apply the brocade pattern

We can do one of two things. We can make a new brush from our design by going to Edit>Define Brush Preset, then add a new layer to our painting and stamp the pattern onto it. If the pattern is too large, we can simply drag it onto our painting.

**16 Form-fitting the brocade pattern**  
Now we need to adjust Size and Rotation, and Distort it as needed to work with the body-contours/perspective. Erase parts that go over the edges with a round paintbrush with 80% Hardness. Remember when painting brocade that the pattern is woven into fabric before it's made a garment, so it doesn't extend over seams. Embroidery is applied after and is seamless.



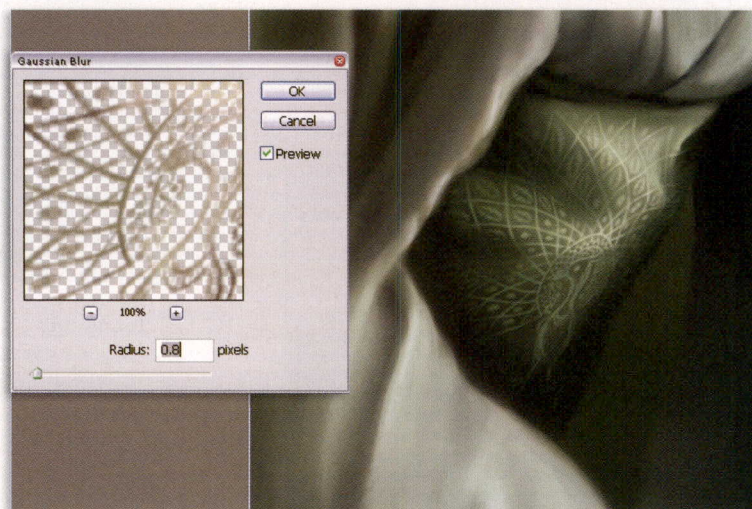
## 17 Make it move

Often a pattern can look superimposed when applied like this. To avoid this, we can go Filter>Liquify, select the Forward Warp tool, tick the Show Background box and set the blend mode to Behind. You may want to adjust the Brush Density and Pressure to 50-70%. We then gently push the pattern to warp with the fabric folds.



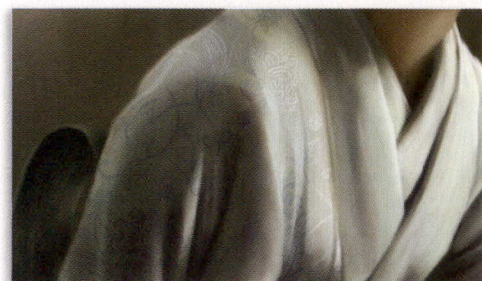
## 19 Part of the fabric

Now use Unlock Transparent Pixels. To make the pattern truly look like part of the fabric, go to Filter>Blur>Gaussian Blur, and set it to 1-5%. To have more control over the blurring, we can choose the Blur tool and gently blur the edges here and there. Make sure not to overdo it; you want the pattern discernible.



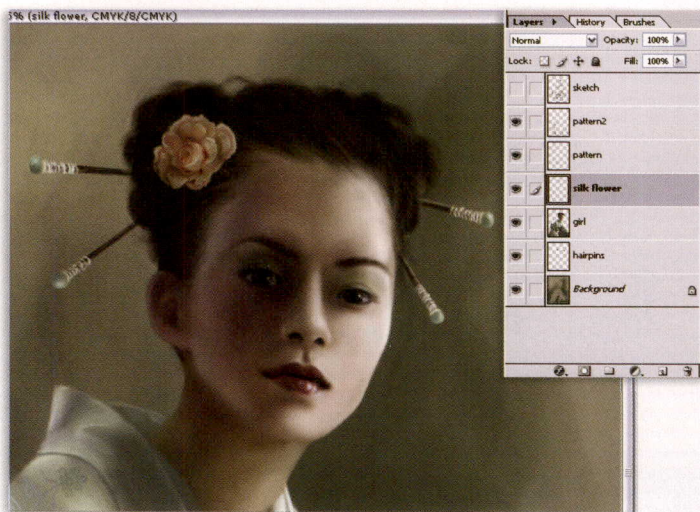
## 18 Adjustments and colour

Set the layer to Overlay to give it an unobtrusive silk brocade feel and adjust the opacity as needed. To give it a different colour, use Lock Transparent Pixels then paint over the pattern with your colours of choice, shadows and highlights included. Contrasting colours can achieve a nice effect, so play around.



## 20 Repeat as necessary

Now that we've decorated the obi, we also want to give the kimono some pretty patterns. Repeat steps 14-19 for this. To make a pattern a repeat pattern, stamp or drag the pattern onto a separate layer each time, then rotate each one slightly to make it look less 'pasted'. Make sure they don't overlap, then merge them.



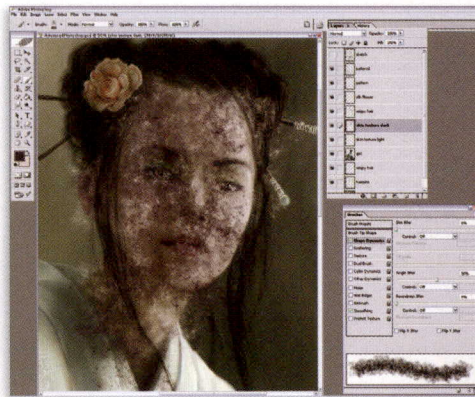
## 21 Hair adornments

Having completed the biggest part of our painting, we can now move on to all the small details. We add a new layer behind the character, choose the round paintbrush with Opacity set to Pen Pressure and paint the hairpins. Add another layer over the character for the silk flower.



## 22 Wispy hairs, eyelashes and eyebrows

Choosing a fine round paintbrush with Size and Opacity set to Pen Pressure and Hardness at 70%, we refine the eyelashes. Blur them slightly on the tips for a softer look. We refine the eyebrows the same way. Adding new layers, we add wispy hairs and loose strands. Use the Finger Painting tool to soften some of them.

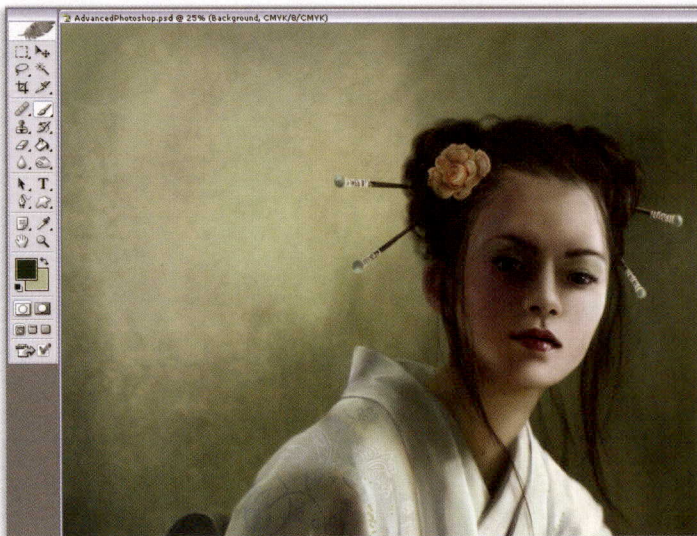
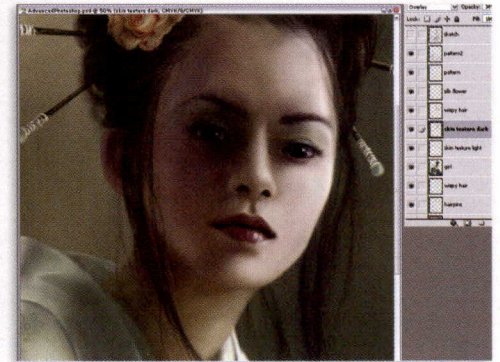


## 23 Skin texture

Choose a rough texture brush with Angle Jitter at 50%, pick an almost white colour and stamp the texture onto a new layer over any exposed skin. Repeat this with a shadow colour picked from the portrait on a separate layer.

## 24 Adjust skin texture

Set both layers to Overlay and reduce the Opacity of both so much that you can only see a hint of the texture. Erase whatever goes over the edges of the exposed skin and over the eyes. To add more layers, use a speckled brush texture on forehead, cheeks and chin, then adjust as before.

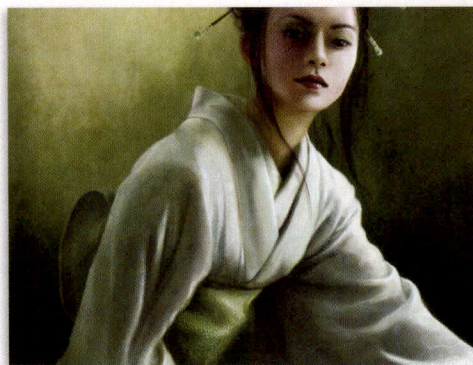
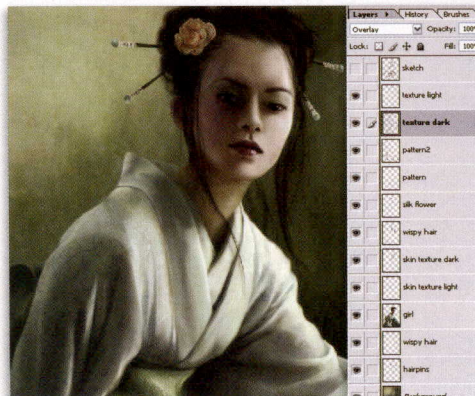


## 25 Finalise the background

Now that the character is finished, we can go back over the background once more. Painting a wall, you can go as smooth or as rough as you like. Here, we want something in between, so use the round paintbrush as well as rough texture brushes set to Angle Jitter and Opacity to Pen Pressure to get the desired effect.

## 26 More textures

To give the painting even more realism and also a little edge, we add more textures, and this time all over. The procedure is the same as with the skin texture (steps 23 and 24), only this time with two different large brushes. Stamp them once each on separate layers, then adjust the size of layers to cover the entire painting.

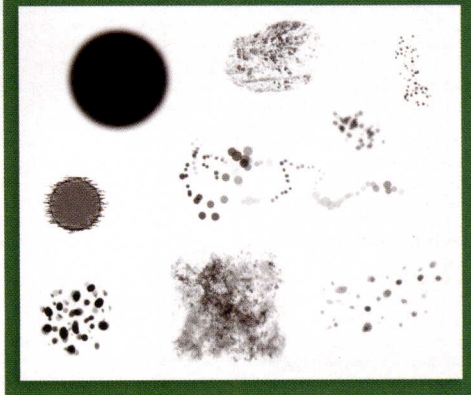


## 27 Final tweaks

Gently blur some parts with the Blur tool – it will also help to integrate the character a little more. Flatten the layers. Now see if the painting may benefit from adjustment of the Levels or even Variations. To boost the colours, duplicate the layer, set Opacity to either Vivid Light or Overlay and reduce it as much or as little as you like.

## Custom brushes

The main brushes we used for this painting are the default round paintbrush, various custom speckled and texture brushes. The round paintbrush is good for pretty much anything, but we used it here mainly to lay down colours and refine facial features, hair and paint the brocade fabric. The speckled brushes are not only good for hair, they also add some variation to the skin (and are great for creating freckles). We used the texture brushes to add life to the background, the skin and the overall painting.





# MASTERCLASS







# Focus on soft focus

*Simple to sublime: seven strategies for soft-focus style*



## ON THE DISC

On the CD you'll find the starter image for this tutorial. Look for 'SoftFocus01.jpg'.

## OUR EXPERT Kirk Nelson

Kirk, hailing from Washington DC, is a regular contributor and here he tackles a variety of techniques for creating soft-focus effects. He is also a regular on the Advanced Photoshop forum, helping readers out with all their Photoshop problems. See for yourself at [www.advancedphotoshop.co.uk/forum](http://www.advancedphotoshop.co.uk/forum).

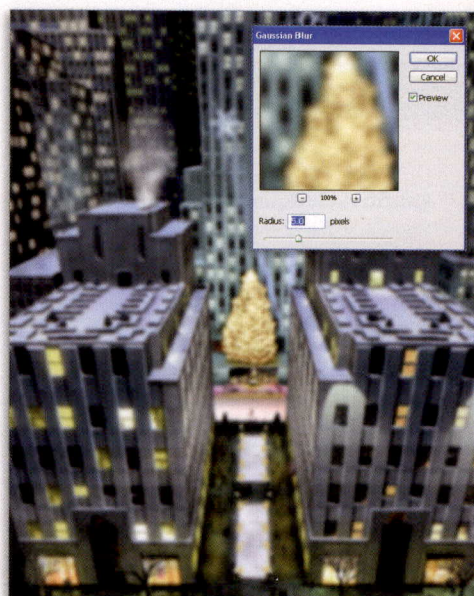
**S**oft focus. You are probably familiar with the term: it describes the effect on a photograph where the highlights bloom and create a soft blur around the brightest parts of an image. It's a common effect for glamour photography because it tends to hide blemishes and produce a dream-like appearance. But do you know how it's produced?

If the term 'spherical aberration' immediately comes to mind, your field of expertise is clearly digital photography – but because this is a book on Photoshop, the Gaussian Blur option is closer to our preferred flavour.

As with most things in Photoshop, there are many paths leading to the same destination. Over the next several pages we'll explore seven different techniques for simulating that soft-focus style. These range from push-button simplicity to 'How did you come up with that?' surprises, each with their own set of advantages. We'll walk you through each technique in step-by-step fashion, and then you'll be able to decide for yourself which works the best for you.

## 1 First technique: quick and easy

This first technique is a pretty standard, straightforward, no-fuss method. Open up the 'SoftFocus01.jpg' file from the CD. Select the background layer and hit Cmd/Ctrl+J to duplicate the Background layer.



## 2 Our friend, the Gaussian Blur

Ah, the old Gaussian Blur. Where would we be without it? Probably not doing a soft-focus effect, that's for sure. Almost every soft-focus technique involves this filter in one way or another. With the duplicate layer active, go to Filter>Blur>Gaussian Blur. A Radius of 5 pixels seems to work pretty well.

## 3 Faded effects

Here's a useful little function that's frequently overlooked – the Fade command. This reduces the Fade effect and applies it to only the brighter elements, all in one handy step! Go Edit>Fade Gaussian Blur. Set Opacity to somewhere around 65% and the mode to Lighten. Hit OK and you've got the solution to all your quick and easy soft-focus needs.



**"THE FADE COMMAND CAN REDUCE THE BLUR EFFECT AND CHANGE THE APPLICATION MODE IN ONE HANDY STEP"**



## 4 Second technique: Use an Adobe action

This next technique is ridiculously simple. It's about the closest thing to having a soft-focus entry in the filters lineup. Go back to the unaltered image and open your Actions palette, found next to the History palette. From the pull-out menu select Image Effects – this adds several image-enhancing effects options that are available at the push of a button.



## 5 Just push the button

Notice that one of the actions is called Soft Focus. Select it and hit the Play button at the foot of the palette. Wasn't that easy? If you want, dig down and see how the action works – it's essentially a duplicated layer with a Gaussian Blur. You can then set it to Lighten.

## 6 Third technique: Black and White

The first two techniques tend to add saturation to the image colours. This might be a good thing, or it might not. That usually depends on the image and the final effect you are aiming for. This technique adds a soft focus while pulling some saturation out of the image. Once again, return to the unedited source image and duplicate the background layer. Now go Image>Adjustments>Black and White. We encourage you to experiment with the settings here and see how this impacts the results. But for now, we just go with the default values.



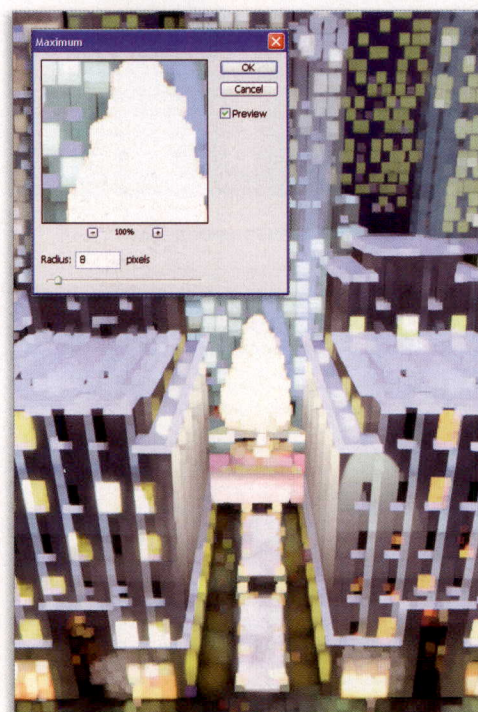
## 7 Soft and calm

Use the Gaussian Blur again (Filter>Blur>Gaussian Blur) with a Radius of 5. Now set the layer's mode to Lighten and lower Opacity to around 65%. Notice how this technique washes out the colours. This could be useful for creating muted backgrounds for a colourful, vibrant foreground object.



## 8 Fourth technique: Soft focus with style

Here's one that goes a bit outside the norm and produces a soft-focus effect that's a little more interesting than average. Duplicate the unaltered background yet again. On this new layer go to Filter>Other>Maximum and use a Radius of around 8 pixels. This creates large areas of harsh bright colours.



## 9 G-Blur returns

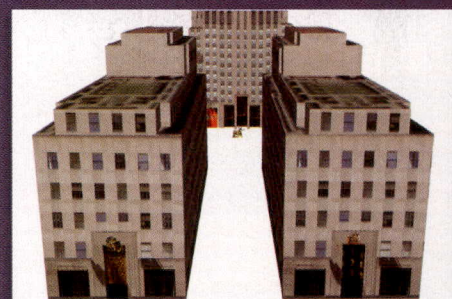
Not to be left out, use the Gaussian Blur again. This time nudge the Radius down to 4 pixels, or about half of what you used for the maximum filter. This softens those harsh shapes.



## Adobe Labs plug-in

Want to try to reproduce this amazing image of Christmas-time at Rockefeller Center? Well if you have CS3 Extended, you can get a head start by going to [labs.adobe.com](http://labs.adobe.com) and grabbing a plug-in called 'Photoshop CS3 Extended Plug-In for Google 3D Warehouse'. This allows you to use models from Google ([sketchup.google.com/3dwarehouse](http://sketchup.google.com/3dwarehouse)) as a 3D layer. You can even search its warehouse right from Photoshop!

Find the Rock Center model as seen here, then just add background buildings, change the lighting, create glowing windows, etc.



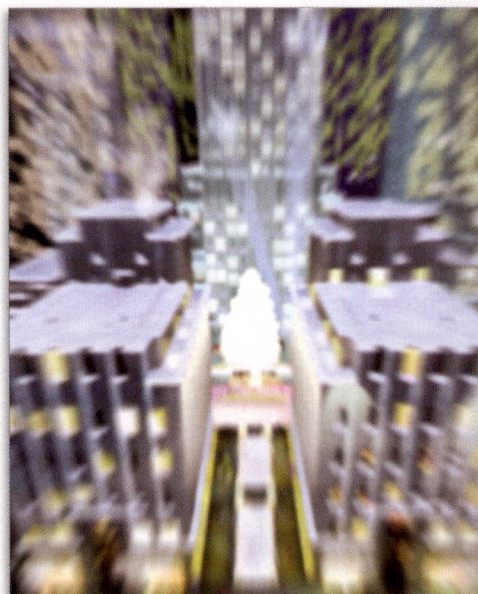




# "AS WITH MOST THINGS IN PHOTOSHOP, THERE ARE MANY PATHS TO THE SAME DESTINATION"

## 10 Zoom, zoom

Let's use the soft-focus effect to help enhance the focal point effect already present in the image. Go to Filter>Blur>Radial Blur. Change the Method to Zoom and Amount to 15. Keep the blur centre approximately over where the Christmas tree is in the image.



## 11 Tone it down

The last few steps have our tree exploding into an array of light. Kind of fun, but not really the effect we're after. Change the blending mode to Overlay and reduce the opacity to a level where the effect isn't too overwhelming. We set it at 30% for this example.

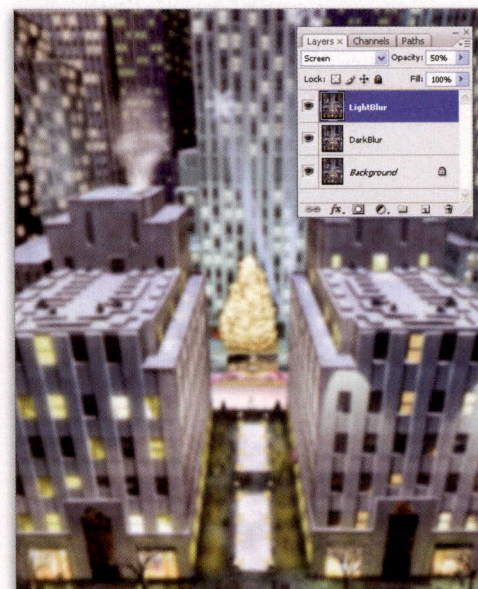
## 12 Reveal details

This effect covers up some of the fine details. To bring them back, add a layer mask (Layer>Layer Mask>Reveal All) then select a soft-edged brush with black paint. Be sure you're on the mask, not the layer itself and use the brush to softly paint away the Blur effect and reveal the detail layer underneath.



## 13 Fifth technique: light and dark

This next technique allows you to fine-tune the brightness (or darkness) of the effect. Begin again with the unedited image. This time, make two duplicates of the Background layer. Name one 'LightBur' and the other 'DarkBur.' Then run the Gaussian Blur filter on both of them.



## 14 Go towards the light

Select the LightBur layer and change the mode to Screen, then reduce the Opacity to 50%. The image will look pretty washed out, but we'll correct that in the next step.



## Technique Gallery

Here you can see the results of each technique described in this tutorial side by side. There's no correct answer to which is best, it all depends on what you are trying to accomplish. Every technique produces a similar effect, but here's a quick run-down of the advantages of each:

**#1 Quick and easy.** This one is simple, effective, and makes use of the under-utilised Fade command.

**#2 Adobe action .** This effect is a pre-written action that ships with Adobe. Super-simple to use and produces a very subtle effect.

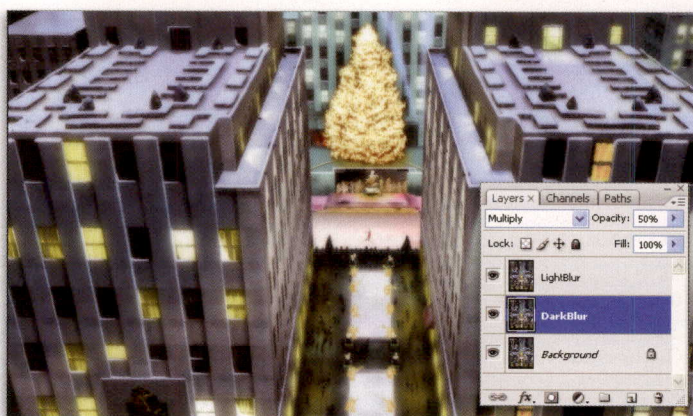
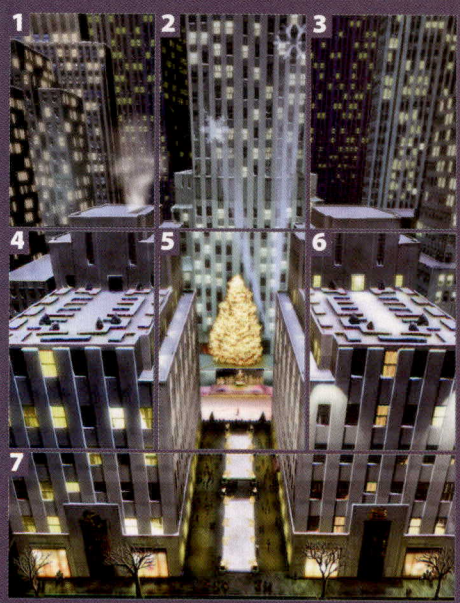
**#3 Black and White.** This strategy achieves the soft-focus effect and mutes the colours. An excellent choice for a background effect.

**#4 Soft focus with style.** This process features enhanced colours and gives an interesting directional blur to the effect, so it complements the focal point of the image.

**#5 Light and dark.** By using this double-layer combo effect, you gain a great deal of precision control over the lights and darks of the image.

**#6 Diffuse Glow.** This effect adds a beautiful soft grain to the image.

**#7 Crazy Luminosity mask.** This technique uses an obscure command and makes you look like a Photoshop wizard in front of your friends!

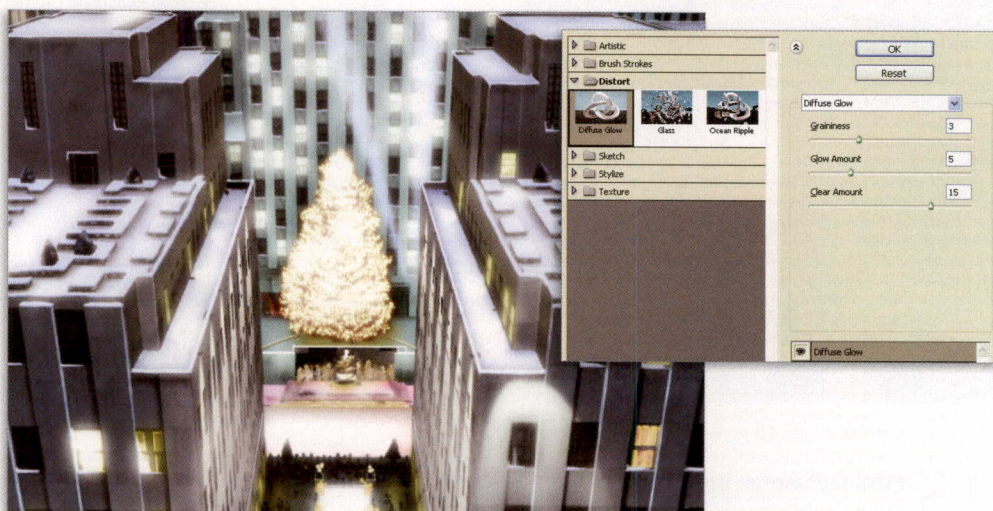


## 15 The dark side

Select the DarkBlue layer and set the mode to Multiply and Opacity to 50%. Take note of how the two layers cancel each other out and allow the image to keep the same tonal value. This technique is useful because it's easy to adjust the light and dark areas of the image by changing the opacity of those layers.

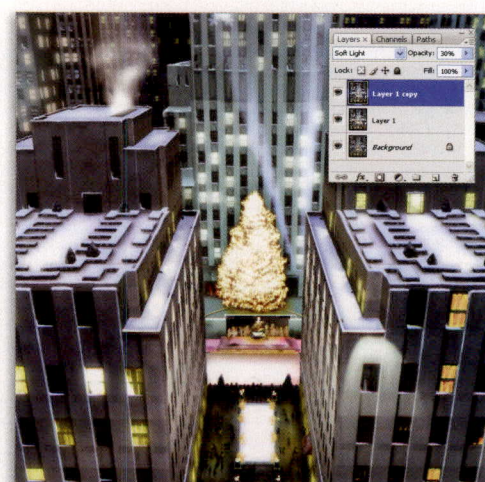
## 16 Sixth technique: Diffuse Glow

This approach adds an interesting grain to the soft-filter effect. Once more, return to the unedited source image and duplicate the background. Now go to Filter>Distort>Diffuse Glow. Adjust the settings to your liking, but we used a Graininess of 3, Glow Amount of 5 and Clear Amount of 15.



## 17 Pin Light

Set the mode to Pin Light. This mode really accentuates the image colours while keeping that nice grainy glow. You could say that this looks good and call it done, but we'd like to go a bit further down this path.



## 18 This is familiar

Duplicate Layer1 and apply the Gaussian Blur again. Now set this layer's mode to Soft Light and reduce the Opacity to 30%. The change is subtle, but it helps to even out the glow from the previous steps.





## 19 Two layers, one mask

Select both layers and hit Cmd/Ctrl+G to group them together. With this new group selected, hit the Add Layer Mask icon at the foot of the Layers palette. This way you can use a single mask for both layers. Just like before, use a soft brush and black paint to reveal details that were hidden by the blurring.

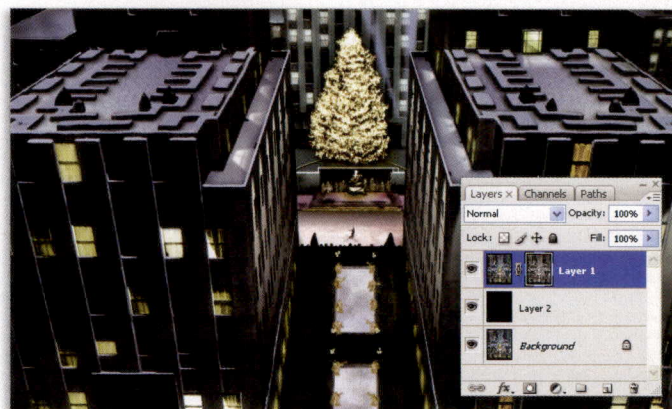


## 20 Seventh technique: crazy Luminosity mask technique

We had to include this one just for the sheer off-the-wall, creative-thinking approach to getting a pretty useful effect. Once again go back to the starter image, duplicate the Background layer (it's the last time, we promise!) and create a Luminosity mask. How do you do that? You won't find it in the menus, it's one of those mystical Photoshop tricks that's passed down from one generation to the next. You must press Cmd/Ctrl+Opt/Alt+~ to create a selection based upon the luminosity values of the image.

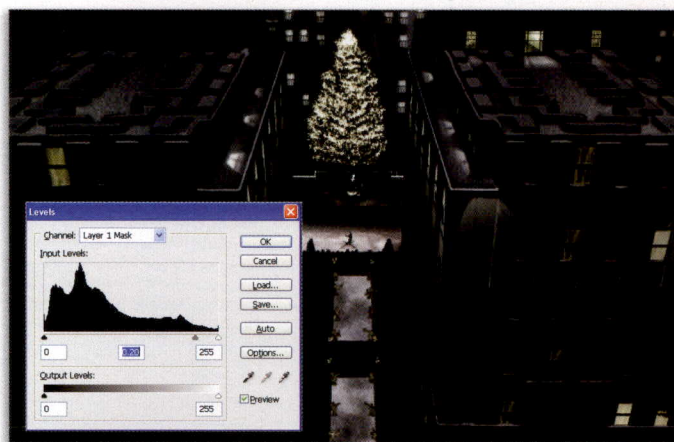
## 21 Put on your mask

Hit the Add Layer Mask icon to use the selection as a mask. Now it's just those bright areas of the layer that are visible. To illustrate this better, we added a layer filled with black just below the layer.



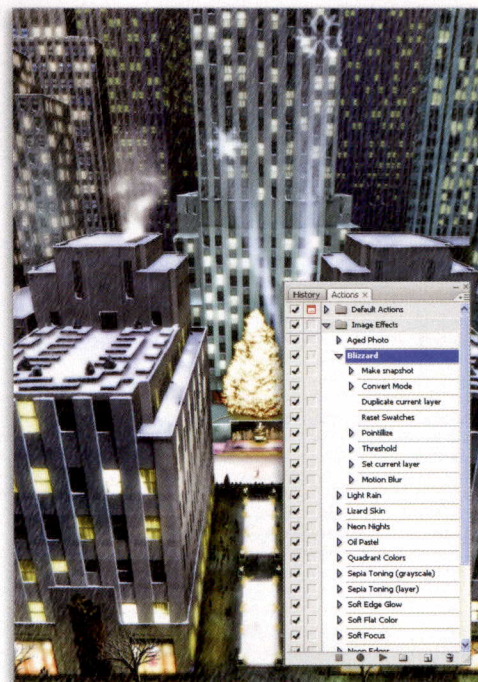
## 22 Level things out

Make sure the mask is still the active layer, not the layer itself. Then go to Image>Adjustments>Levels. Slide the middle handle to the right until all the midtones disappear and all that's left are the brightest spots of the image. Here we put ours at the 0.20 mark. You can delete the black layer at this point, because we won't need it any more.



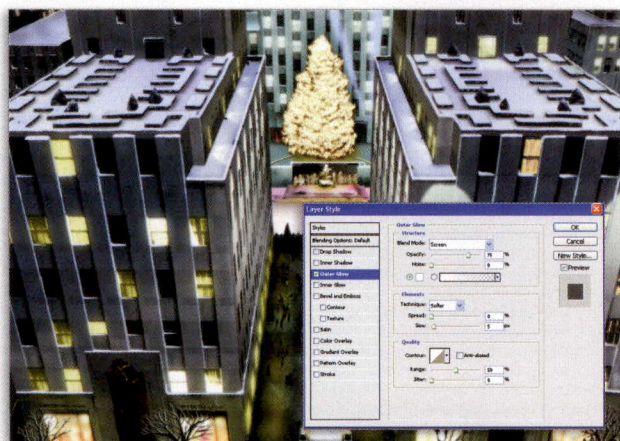
## 24 Let it snow, let it snow!

To finish things off we used the Blizzard action, found in the same Image Effects folder from the second technique. We duplicated it several times and scaled those layers down so they would work as background snowfall. Add this to some layer masking and your favourite soft-focus technique, and you've got an image worthy of a magazine cover!

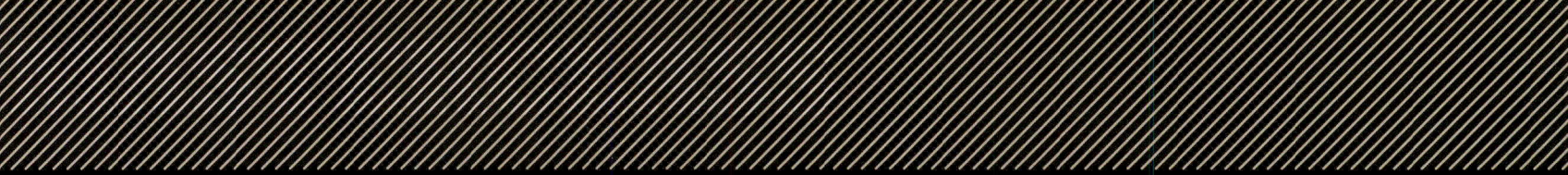


## 23 No Gaussian Blur here

Let's give the old G-Blur a rest, shall we? Instead, let's add an Outer Glow layer style. Change the glow colour to white and adjust the settings to taste. Hit OK, and there you go! While this technique may seem a bit odd, it's surprisingly flexible. By changing the levels on the mask you can adjust the range of the soft focus. Using an Outer Glow layer style also allows for more custom adjustments than a blurred layer.









# Photoshop abstracts

*Take one stock image and manipulate it into an unrecognisable abstract design*



## ON THE DISC

This tutorial starts with a stock image from [www.istockphoto.com](http://www.istockphoto.com), image number '4591038'. You will find a low-res version of this image on the cover disc.

## OUR EXPERT Nik Ainley

Nik Ainley is a freelance illustrator and designer based in the UK. He has worked for many clients including Adobe, MTV and British Airways, but still finds time for personal artwork.

**T**his tutorial explains some methods for producing abstract images from photos using Photoshop's various Distortion tools. Photoshop is a great way to distort objects beyond all recognition and produce new and interesting shapes out of the most unlikely sources.

Photoshop actions are generally used to quickly automate a series of commands that you regularly perform. However, they can also be used to repeatedly replicate and distort objects to produce whole new structures. This way of making images is a sort of fractal-photo method where the original photo simply becomes the smallest element in a much larger structure. By the end of the process you might have an object comprising of thousands of distorted versions of your photo, which would have taken a whole lot longer to do by hand.

Performing many repeated commands or duplications can be hard on a computer. A fast processor and a lot of memory are hugely helpful here. Photoshop CS2 or newer is recommended for some of the extra functions they provide.

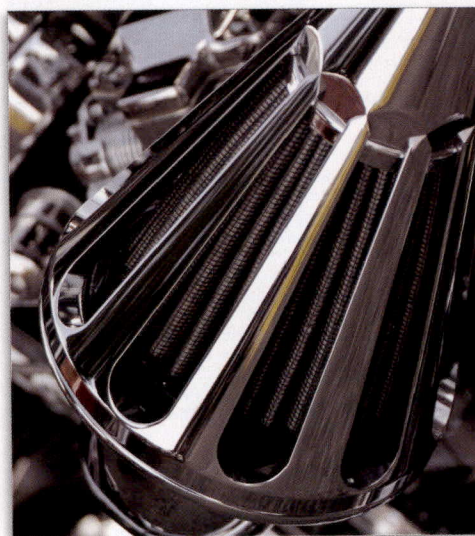
## 1 Choose a photo

The first step in creating an abstract picture from a photo is one of the hardest and most difficult to explain. We are looking for something in a photo or render that has a certain amount of structure and contrast, as well as some detail. We have chosen the cone-shaped object in this photo as it has all of these.



## 2 The right image

It is extremely important that whatever object you start with, you have a high-resolution source. We are going to be distorting this object beyond all recognition, which will lead to degradation of image quality. By using a high-resolution source we can negate this by keeping this small.



## 3 Extraction

Once you have your photo or render, you need to isolate the relevant part. Use whatever extraction method you favour for this. With a smooth object like this one, tracing around it with the Pen tool is an efficient way. Once you have a path of its shape, convert this to a mask to separate the right bit.



**"SOMETIMES THE QUICKEST AND MOST EFFECTIVE WAY TO PRODUCE INTERESTING SHAPES CAN BE DONE THROUGH PHOTO TEXTURES"**



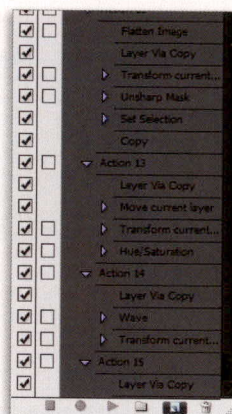
## 4 Clean up

Before starting to use this object you will want to clean up any unwanted marks, noise or colour problems. Luckily, in this case there are very few changes to be made. We simply brought some of the shadows out a bit using a Shadows/Highlights adjustment and made it slightly narrower.



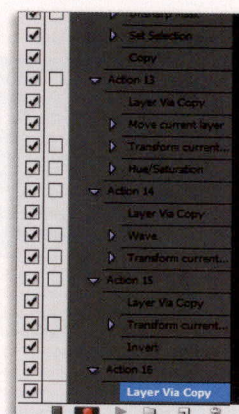
## 5 Action stations

This is where we are going to start having fun with Photoshop's actions. First, make sure you have a backed-up copy of your object in a separate layer as we will be using it multiple times. Create a new action in the Actions palette – from this moment Photoshop is recording what we do.



## 6 Duplicate

The first thing to always do in an action like this is to duplicate your object. Cmd/Ctrl+J will duplicate the current layer you have selected. This duplication, as you will see, is the basis for all the effects we want to create.

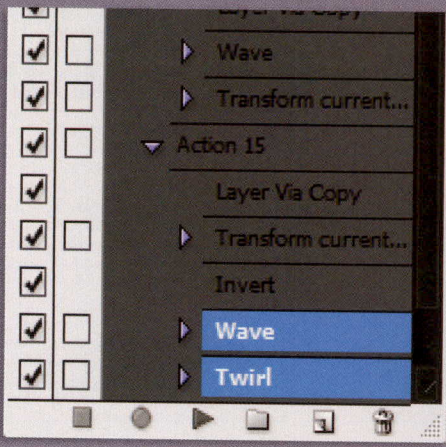


**“CREATE A NEW ACTION - FROM THIS MOMENT PHOTOSHOP IS RECORDING WHAT WE DO”**

## Recording mistakes

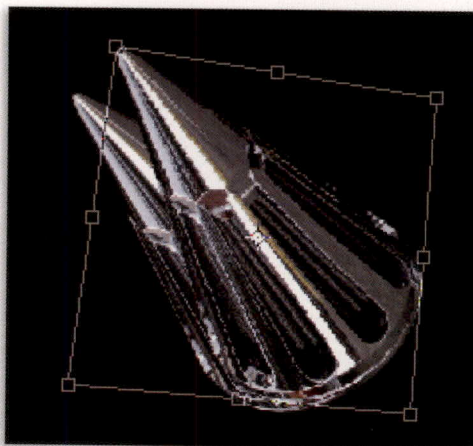
When you are recording a Photoshop action you should be aware that Photoshop does not record absolutely everything that you do. The most common mistakes made are down to the fact that an Undo command is not recorded, therefore you have to employ a different technique to backtrack.

If you do make a mistake while recording and want to remove a command or commands, you first need to stop the recording. Then select the command(s) in the Actions palette you don't want to be part of the action and drag them into the bin icon. Press the Record button and you can start recording again without having to completely restart.



## 7 Distort and repeat

What we want to do now is to make a small change to this duplicated layer. This is really where you get to experiment, and there are many different techniques – some of which we will discuss throughout the next few steps. A simple one to start with is a transformation.



## 8 Transformers

Enter Transformation mode (Cmd/Ctrl+T) and try rotating your object slightly, maybe rescale it slightly or use the Distort function. Make sure that whatever change you make is quite subtle and your new object isn't overly different from your initial object. Press the Stop button on the Actions palette to stop recording.



## 9 Repeat, repeat, repeat

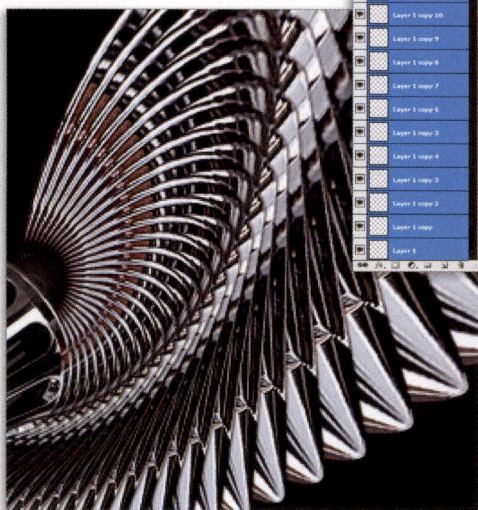
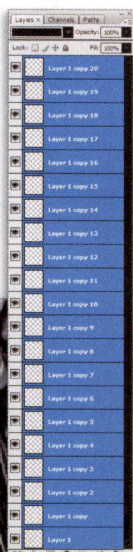
This is where you use the power of your computer and your action to produce an effect that would take a long time to do by hand. First, make sure you have selected your action and not any of its component parts. Now hit the Play button on the Actions palette repeatedly. Do this as many times as you need to in order to produce an interesting-looking shape like this one to your left.



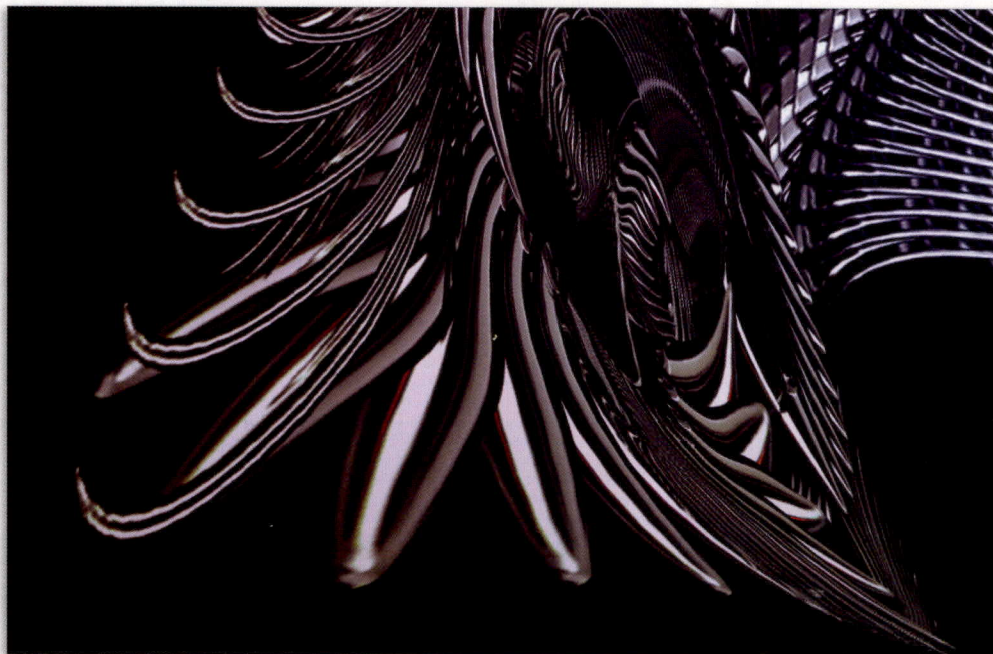




**10 All together now**  
We could keep all these duplicated objects as separate layers, but having hundreds of layers will make things difficult. It's best to merge your copies into one. Hold down Shift and click on the first and last layers in your Layers palette and merge them with Cmd/Ctrl+E.



**11 Keep it clean**  
Repeated distortions of your object will most likely have had a detrimental effect. Blurred, pixelated or too sharp are the most common effects that can spoil an image. It's a good idea to shrink your new layer down a bit to minimise these defects.



**12 Let's do it again**  
Hopefully your first action produced an interesting object and we can save that for later. However, let's produce another one using a different action. Try this again and again, and record new ones using different transformations to see what interesting shapes you get. If you don't like what you see, just chuck it away and start again.



**13 Mix it up**  
You should be building up a nice set of shapes now and be getting used to how actions can help. There is a lot more we can do than just use the Transform tool. Try recording an action with a small Wave filter distortion built in. Adding a small move of your object after the filter is a good idea to stop them all stacking up on each other.



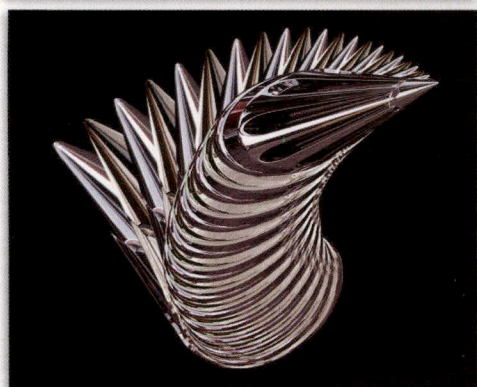
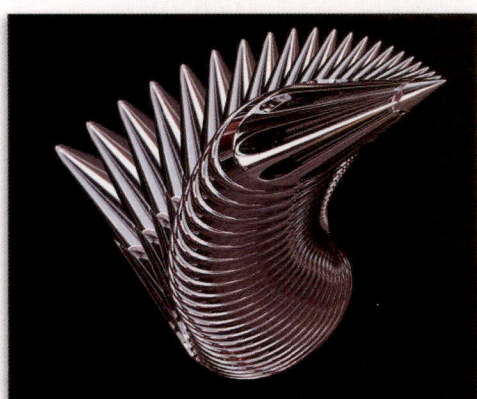
**14 Colour as you go**  
Alter the colours and brightness of your new objects as you go. This is a particularly useful way of adding more variety to your image. As you can see with the image below, we have darkened the colours and also moved them around as the result of a Wave filter action. It is now almost completely unrecognisable to the original photo.



**"REPEATED DISTORTIONS WILL MOST LIKELY HAVE HAD A DETRIMENTAL EFFECT. BLURRED, PIXELATED OR TOO SHARP ARE THE MOST COMMON EFFECTS"**



"THE NUMBER OF DIFFERENT EFFECTS YOU CAN PUT INTO YOUR ACTIONS IS ENDLESS AND TOTALLY UP TO YOUR OWN EXPERIMENTATION. TRY THE TWIRL FILTER OR A LIQUIFY TOOL DISTORTION"



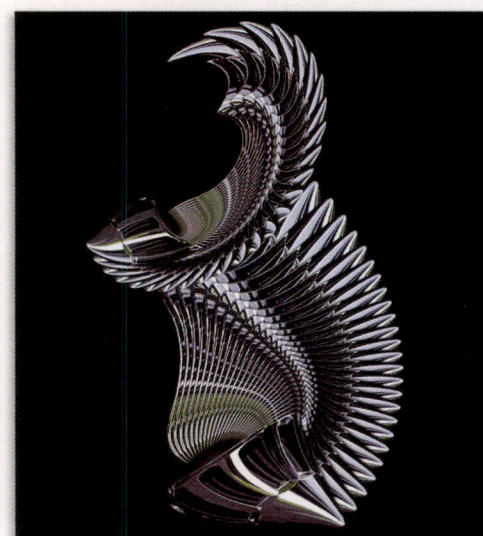
## 15 Endless possibilities

The number of different effects you can put into your actions is endless and totally up to your own experimentation. Try the Twirl filter or a small Liquify tool distortion. You can add a small colour or lightness change or an invert to get a contrasting object. Try moving the duplicated layer behind your original one to have them duplicating backwards.



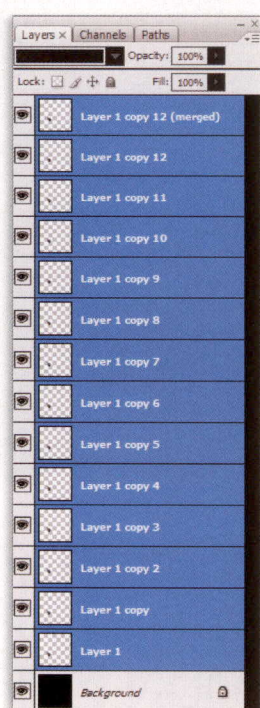
## 16 The next level

Once you have a good selection of objects, it's time to start combining them. This is another part where experimentation is key. Start moving your objects around, transforming and distorting them as you like and see how they can fit together. As you do this you will slowly see how you can build up more interesting shapes.



## 17 Stamp and repeat

Now there's no reason not to put your new creations into your actions again and see what comes out. A good way to do this quickly without risking losing your initial object is the Stamp Layers command. Make sure the various layers you want to put through an action are selected and stamp them using Cmd/Ctrl+Shift+E. This merges them on to a new layer while leaving the initial layers intact.



## 18 Duplicate some more

Putting your new complex objects through your actions again can produce some really complex structures. We are reaching the limit of how many times we want to duplicate before our shapes descend into noise, but repeating the process once or twice is okay.



## 19 Evolution of shapes

As you build up a more complex shape you will reach a point where putting it through one of your actions will be pointless. You have enough complexity and can add to this just by using the shapes you produced earlier.

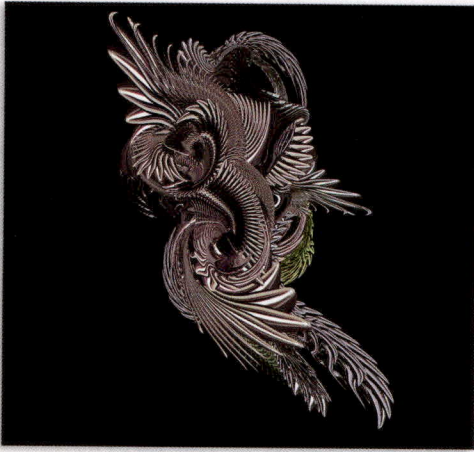






## 20 Splashes of colour

It can be a good idea to recolour some of your shapes as you combine them with the others here if you are lacking in colour. These can be areas of interest that will lift the picture as a whole and provide a bit more detail.



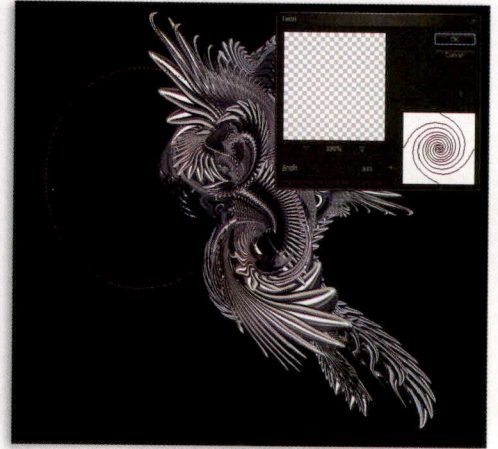
## 21 Twirly bird

Once you have finished composing your shape, a good way to add some more interesting details is by selective use of the Twirl filter. Stamp your object's component layers so you have it on one layer and then duplicate this layer.



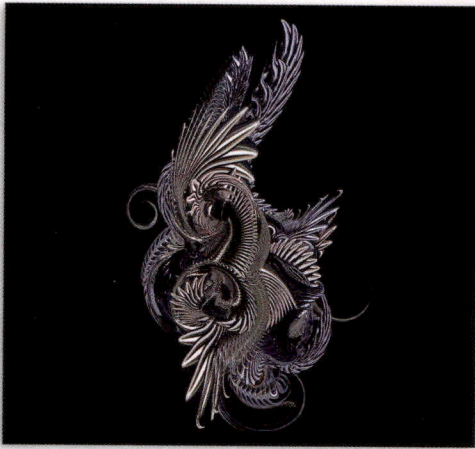
## 22 Careful selection

As we duplicated our object we have two identical layers; we want to work on the one behind. Select an area around the edge of your object with the Elliptical Marquee tool and run a Twirl filter with fairly high settings.



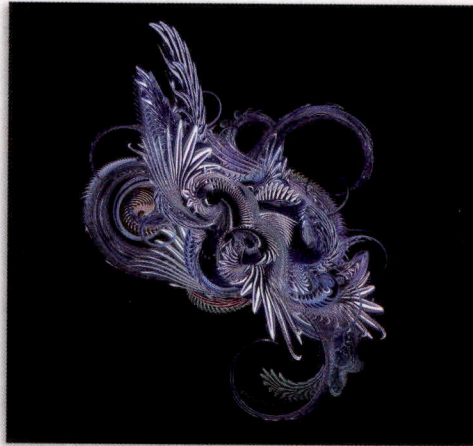
## 23 Smooth those edges

Twirling complex objects with such high settings can produce some jaggedness. If you need to, run over these with the Smudge tool to smooth them out a bit. Be careful though, as you don't want to push the pixels around, just soften them slightly.



## 24 Getting there

How much or little you do now is entirely up to you. Add more objects, change colours, more twirls or whatever takes your fancy. Hopefully you should be getting something you like the look of now and have added your own personal touch.



## 25 Finish off

What finishing details you want to add are up to you. We added some background atmosphere by brushing colours above the background. We selectively blurred around the edges, fiddled with the colours and overall layout and decided that was enough. There really is no limit to how far you can take things, though.



## Final touches

You don't have to stop at the last step of the tutorial. To copy our design, pay a visit to [http://r0man.de/kostenlose\\_brushes\\_photoshop.htm](http://r0man.de/kostenlose_brushes_photoshop.htm) to download some great, free brushes. Create a new layer and apply your chosen brush using white. Double-click the layer thumbnail to open the Layer Effects window and add the following effects. Drop Shadow: 100% Opacity, Overlay, 70% Cyan and 40% Yellow, Size = 95. Outer Glow: 75% Opacity, Overlay, 8% Cyan and 31% Magenta, Size = 5. Inner Glow: 100% Opacity, Normal Blend, White, Size = 16. Stroke: Size = 1, Inside, Normal Blend, 23% Cyan and 5% Yellow. Creating an effects layer like this means you can quickly apply the brushes and get good effects using the minimum number of layers.



**"ADD MORE OBJECTS, CHANGE COLOURS, MORE TWIRLS OR WHATEVER TAKES YOUR FANCY"**









Collective strength

# Collective strength

*We take an in-depth look  
at online design  
collectives and how they  
can provide creative  
resources, collaboration  
opportunities and  
essential expert advice*

**T**he artform known as 'collaboration' has been steadily growing in influence within the digital creative arena. It has gone some way to diminishing the myth of the solitary, introspective artist. Yet, most importantly, it is pushing the boundaries of design, creating new genres that can only come from mixing two or more strong styles. It is this growing love of collaboration among artists that has led to the influx of new design collectives offering these opportunities globally.

The word 'collaboration' in strict definition means "a structured, recursive process where two or more people work together toward a common goal, typically intellectual and creative in nature." Creative collaboration neglects anything structured or repetitive and embraces the part that the process requires no leadership, which brings better results between participating individuals.

Although there are clear benefits that can be gained from collaboration, like greater recognition and additional resources, there is still a slight





## Alternative collectives

More places to go for inspiration and advice

### KDU

[www.thekdu.com](http://www.thekdu.com)

Membership: Invitation and internship

The privately held Keystone Design Union is a creative global collective with a healthy 500 members. These artists work across the breadth of creative disciplines, providing the KDU with its own dynamic publications and brand experiences. The members function as one organic global unit helping to feed projects valuable information, share press, retail accounts – basically anything that is needed to accelerate and advance KDU related projects. Although seemingly elite in approach, the KDU does offer opportunities for internships across the globe, in numerous design studios. Such prospects should not be missed, yet entrants should become familiar with the KDU first. This is not a typical agency or firm, believing that the collision of design, art and business results in the cultivation of culture.

### Konvulse

[www.konvulse.com](http://www.konvulse.com)

Membership: By invitation; non-members can register with the site to access the helpful forum

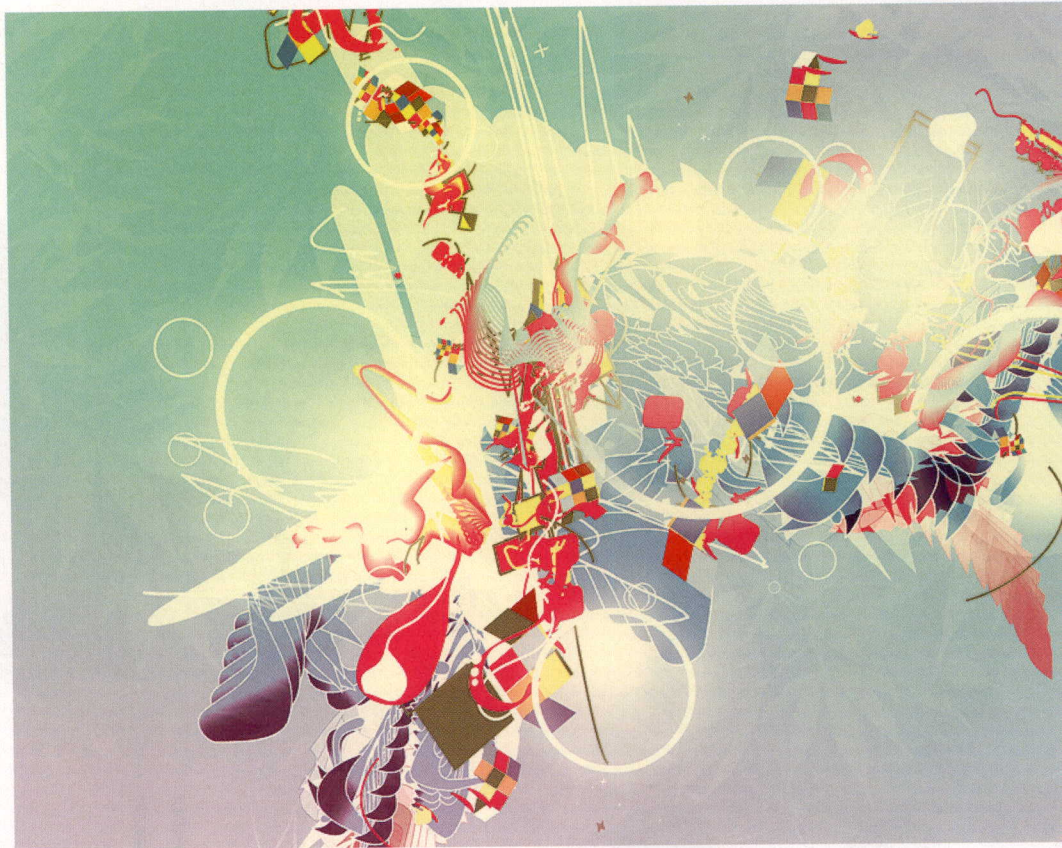
This multi-cultural, multi-style, international, digital art, photography and design group presents much remarkable design in its artpack releases. Members constantly update these every 4-8 weeks, so there is always fresh inspiration for all no matter what your style. From photography to digital art, audio composition, skins for computer software and anything else deemed worthy to be released, packs are themed yet concepts are liberal. Participating members can look forward to the incentive of front-page publicity and interviews when demonstrating exemplary talent. With a steady increase in instantly accessible tutorials available, non-members can benefit from expert tuition and increase their own creative capacities.

### SlashTHREE

[www.slashthree.com](http://www.slashthree.com)

Membership: Register and apply

Celebrating its first anniversary in 2008, SlashTHREE keeps up to date by publishing regular artpacks, adding to its previous inspirational projects. SlashTHREE offers opportunities to participate in the creative influx produced by the art pack experience and creates fervour through fun competitions, also offering a community forum to immerse in critiques, techniques and other advice between peers. Right now the group is pushing towards an invite-based collective, but are not yet exclusively invitation-only, realising there is tons of fresh talent all over the internet from all arenas. Therefore, if you feel you have what it takes, an application system for anyone interested is available.



© Collaboration, Guilherme Damasceno and Elie Doray, Evokeone

unwillingness by some artists to embrace this method. Perhaps it is due to the stigma of losing individuality and identity in their work or the misconception that participation somehow reflects the individual's artistic talents as moderate. As a way to combat this, design collectives have evolved, bringing great artists together to produce stunning artwork.

## Home sweet home

The collective community offers a warm family atmosphere, vigorously promoting collaborative efforts. Much like any collective, those participating are motivated by a common interest, and here it's the pure delight of art creation with members working together to achieve a common objective, be it collaborative or individually, adding to the collective's projects.

With reference to art history, the collective is not an entirely new concept, reaching as far back as the French Revolution when the Louvre was occupied as such.

**COLOUR (ABOVE):** "The artists in the Beatles were excellent on their own but even better together. How is it any different for digital artists?" says Elie Doray

**TEA TIME (RIGHT):** "Working in a collective that consists of people with the 'same' vision makes it easier to communicate," says Bart van Leeuwen

Collectives have always gathered around central resources and so, with the emergence of the global playground that is the internet and the occurrence of digital media, the online collective seems a natural and perhaps essential progression.

Evoke ([www.evokeone.com](http://www.evokeone.com)) is a prime example of this ever-growing web-based society. With more than 30 active members at one time from around the world, totalling a membership of around 100 artists, it is a proverbial melting pot of cultural and individual expressions and ideas. Founder, Toeman 'Ted' Yavazkurt, explains: "It is not so much the online communities but the technology that bridges the gap. The online communities are merely a unit that takes advantage of the technology. The new technology allows another artist to completely modify the original vision (of their peer), resulting in an entirely new hybrid work that neither artist could have created."

This modification would be nothing, however, without communication. A mutual respect and, at times, fondness promotes a sense of kindred. While this might sound a little corny, the members themselves wholeheartedly agree. Amy Neal, Evoke staff member,

"Artists can completely modify the original image, resulting in an entirely new hybrid work that neither artist could have created"

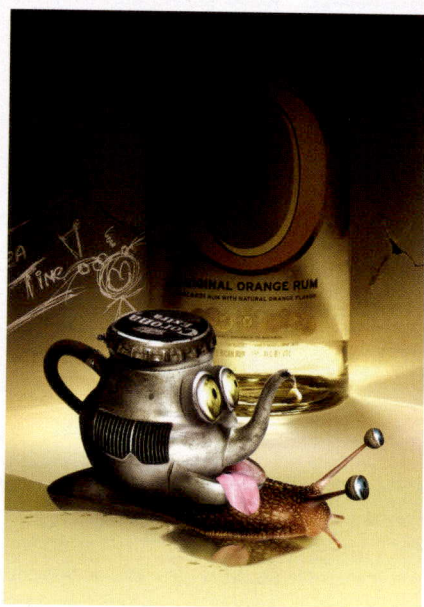


# Collective strength



© Saad Ali Moosajee, *Evoke*

**SECOND LIFE (LEFT):** "I feel collective work can nurture many positive things; one high note is collaboration," says Saad Ali Moosajee  
**SKULL TWINS (BELOW):** Perttu Murto advises: "Just say if you don't like what the other guy is doing with the pieces"



© Bart van Leeuwen, *depthCORE*



© Perttu Murto

explains: "I love my fellow Evokers. It's a supportive group of other artists who will be brutally honest with you when no one else will. I find it easier working with my peers in real life, and in the online world my fellow members are my peers. It's like a family and thus we are very open to working on projects together."

Like all good families there are no secrets either, as Yavazkurt reveals: "I have opportunities within the group to learn by outstanding example. Artists inside a collective share secrets and techniques that they do not show the outside world. We can learn from anything and everything. I'd highly recommend any artist to become part of a collective to advance their own skills."

## Can't choose your family?

This can be easier said than done, however. What enthusiasts may discover is that to be part of a collective you will have to display an accomplished portfolio and often be invited to join. This attitude is sometimes deemed 'elitist', but it's essential to preserve the standards met by the designs on show and the skills that can be shared. Jonathan Wong, member of both Evoke and depthCORE concurs: "Selection is very

rigorous because the level of expectation with the group is very high along with the standard of artwork. Entry into the art group can only be attained through invite. We often have discussions about potential new artists we can introduce into the group". Bart van Leeuwen, depthCORE senior and creative with ten years' experience, agrees: "There is a prevailing standard in terms of quality from which everybody starts to work."

However, such non-commercial collectives are usually looking to expand for the good of the 'family' as a whole. Once an accepted part of the desired collective, new arrivals are presented with ways to advance skills and methods, yet are under no illusion that works will always be well received. Rejection and critiques are commonplace, providing an expansive view of the ways that an artist's output can be improved from many different minds.

Saad Ali Moosajee, one of Evoke's latest arrivals, explains the benefits of such hard but fair treatment: "Over half the works I submitted to my collectives were denied. But that only shows me there is room for improvement. If something gets denied, it gives me incentive to make it better. For me personally this a

huge benefit, and is one of the main reasons I enjoy collective work so much."

Igor Scekic, recently completing his first year at Evoke, agrees, saying: "First I was frustrated, but now it just shows me how much more my work needs to improve. It's a bigger challenge if I know there's the possibility my work won't be accepted. I try harder to make it better."

Perhaps with the occasional flame war, animosity doesn't seem to feature in the collective experience, but if it does those members rarely last. "Working in a group brings a certain in-between competition that motivates," explains van Leeuwen. "Rejection stimulates; perfection only exists inside the scope of imperfection." This tough approach means that for non-members visiting the site, the work on display is always technically right and inspirational to boot.

When concerned with collaborative endeavours, mixed opinions are presented regarding the value of the critique. The majority of members questioned professed the process as indispensable. Yavazkurt explains: "Critique is crucial to collaboration. At every stage of a work, artists critique each other, ultimately working towards a common goal of a beautiful work."



© Collaboration: Pete Harrison and Jonathan Wong, depthCORE



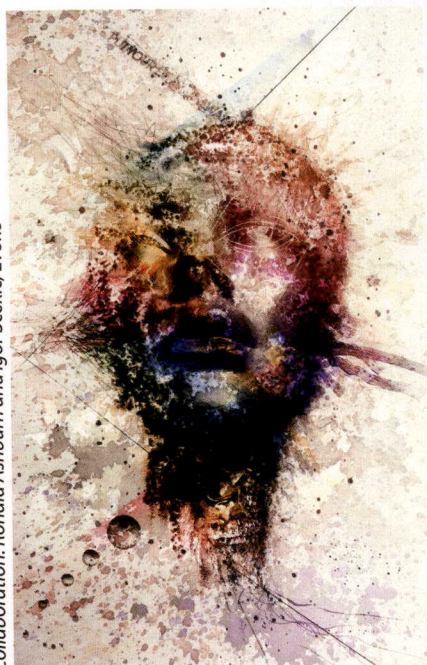
**REQUIEM (LEFT):** "I think you have to be an artist open to change. If you don't appreciate the ideas or direction of the other artist, a collaboration will never work," explains Jonathan Wong

**DIVA (BELOW):** "Posting art to the forums can get you noticed and we offer helpful advice to beginning artists who aspire to make their artwork better," advises Amy Neal



© Amy Neal, Evoke

**SLEEP IS DEATH REMIX (LEFT):** "Some people are great artists, but they can't collaborate so easily," says Igor Scekcic



© Collaboration: Ronald Ashburn and Igor Scekcic, Evoke

However, van Leeuwen proposes that an organic process is preferable: "Nobody should critique the one or the other when working in a collaboration process. This is to prevent the end result tending towards the fashion of one of the artists. The end result should be totally unique". Both opinions hold water, but again this just goes to show that the art of collaboration is innovative in both fashion and function, offering the utmost in creative liberty.

The value of this for aspiring artists or non-members, however, seems invaluable in the whole collective experience. Senior and other official members lead by example, as in any well-functioning family unit. Posting art to the forums can get you noticed, and creative peers will offer helpful advice to amateur or aspiring artists who want to make their artwork better. This is particularly prevalent at the depthCORE community ([www.depthcore.com](http://www.depthcore.com)), which is probably the best-known of all the online collectives.

Wong explains: "DepthCORE has a unique portal on its main site where artists can create their very own profile. There is also a forum where they can ask for advice. There is even a special gallery for getting critique on work. Members can post up work using very simple forms that make it straightforward. Other artists then can offer up critique and advice." This is known as the Workshop section.

"We also like to have a little fun, getting to know the future stars of design at the start of their artistic ventures," admits Evoke's, Amy Neal. Elie Doray, another of Evoke's flock, adds: "Through the forums, if you feel that you would work well with a certain artist, you can always ask them of their interest. After that it's easy to exchange Photoshop files, stocks and renders – you just post a link in the forum dedicated to collaboration resources."

## Time to collect

But the collective experience can offer more distinct incentives for creation, unlike most customary art societies. Prime examples are the packaged exhibitions that serve as a central force in the Evoke collective. Yavazkurt explains: "Without them, we would just be working sporadically, and Evoke would be no different from deviantART. By forcing art to a theme, we expand our abilities to express ideas artistically. This feeds back into the collaborative nature of the group by allowing multiple forms of expressing an idea to mould into one piece of work. When we work on the same idea but seek to express it in different ways, a special type of order

"Through the forums, if you feel that you would work well with a certain artist, you can always ask them of their interest"



# Collective strength



© Theo Aartsma, ClickforArt.com and depthCORE

**INDUSTRIAL (ABOVE):** "You know that people of your artistic level or even higher will be highly critical of your work. This makes you think twice about things more often," says Theo Aartsma  
**PEEPSHOW (RIGHT):** Find out more about this collective on its website



© Peepshow Collective

emerges from the combination of ideas, resulting in higher-quality works." Exercising this ability to exhibit harnesses the merits of the collection's core intention, greater recognition and resources.

There are also those groups who have realised the profitable merits of the collective. A prime example is ClickforArt.com ([www.clickforart.com](http://www.clickforart.com)), a collective in the business of retailing high-quality art prints. Some may say that this disrupts the aspects of nurturing and pure creativity and perhaps this is true to an extent, but Darren Riley, ClickforArt.com's creative director, strongly disagrees: "We don't infringe on the creative process of the artist, whether solo or group, but we offer so many benefits to the artist because we do work as a group."

Representing 50 artists from around the globe, ever searching for interesting styles, particularly championing urban, digital and illustration art, these benefits include art production at a high standard at affordable prices. Exhibition is very much prevalent too, including independent and trade shows (for example, Grand Designs Live and Birmingham Interiors). "These are the types of expensive events that individual artists are unlikely to be able to afford. Under ClickforArt.com's umbrella they get to be there," explains Riley.

Supported artists concur that the financial factor does not detract from the artistic faculty. "Marketing yourself can be something that designers, especially freelancers, hardly ever get time to do," explains artist Olly Howe. "This is why being involved with ClickforArt.com is so important to me. It gives me an opportunity

to be seen by people all over the world. Being part of a collective definitely keeps me on my toes and helps to drive creativity in my work. This is especially true with ClickforArt.com, as it is constantly marketing the site, making me want to always be at the top of my game knowing that hundreds of people are seeing my work."

Theo Aartsma belongs to both ClickforArt.com and depthCORE, so is well positioned to comment: "With ClickforArt.com there is only a plus. It organises great exhibitions, sells and promotes your art. With depthCORE, it's purely non-commercial. So no, it doesn't really disrupt the collective from my point of view."

The collective space and collaborative process both cultivate and contradict one another. The collective conforms to stability and elitism at times, while collaboration lives by change and activism. But communication is the key that holds them together – the fabric that allows both to work in an almost symbiotic manner. It is the foundation of the collective that offers the fashion and fusion of the amazing artwork produced. In turn this provides sustenance for the collective and the longevity of its identity.

However, most importantly: "Collectives like ClickforArt.com and depthCORE are doing great things," says Aartsma. "To reach a large public we need to unite, and then attack them with a big army of artists instead of individual artists trying to change the world. Display large amounts of new art that blows their minds. Because that is what's happening at the moment – a lot of amazing new digital art." Regardless of attitudes, this is fundamentally what artistic relations are all about.

## Words of wisdom

With over eight years at the helm of the Peepshow Collective, Miles Donovan is an authority on the collective experience. Heading a group of illustrators, designers and animators who promote their work through a group website, exhibitions, projects, presentations and printed material, working for international clients such as *The Financial Times*, Levi's, Sony, Coca-Cola and many more, Donovan explains: "I've known the vast majority of Peepshow now for 13 years, so we know each other pretty well and how we all work and operate. We share a studio in East London, so the collaborative process is easy." Concerning the negative perception of the collective, he adds: "I think the word 'collective' has been tainted slightly by the number of groups who actually don't do much or are just a couple of people using the term 'collective' to pass themselves off as something much more than they are."

For those of you influenced by commercial prospects, he advises: "Only get into a collective if you can see the benefit of it, you're interested in collaborating with others and you get along with the others. You also need to be prepared to work very hard to make a success of it." He adds: "Whether it's working on projects, deciding on means of self-promotion or general decision making, you can't just please yourself. I guess that's the biggest difference. It's not always easy, big decisions are made by all members." Although there are great benefits: "Peepshow has allowed me to work on projects I'd never imagined I'd get to work on, and the fact that we share client lists has benefited all involved. We also share the cost of self promotion, which can be expensive on your own."





## Urban photomontage

*Compositing that fine art look to your illustration in Photoshop*

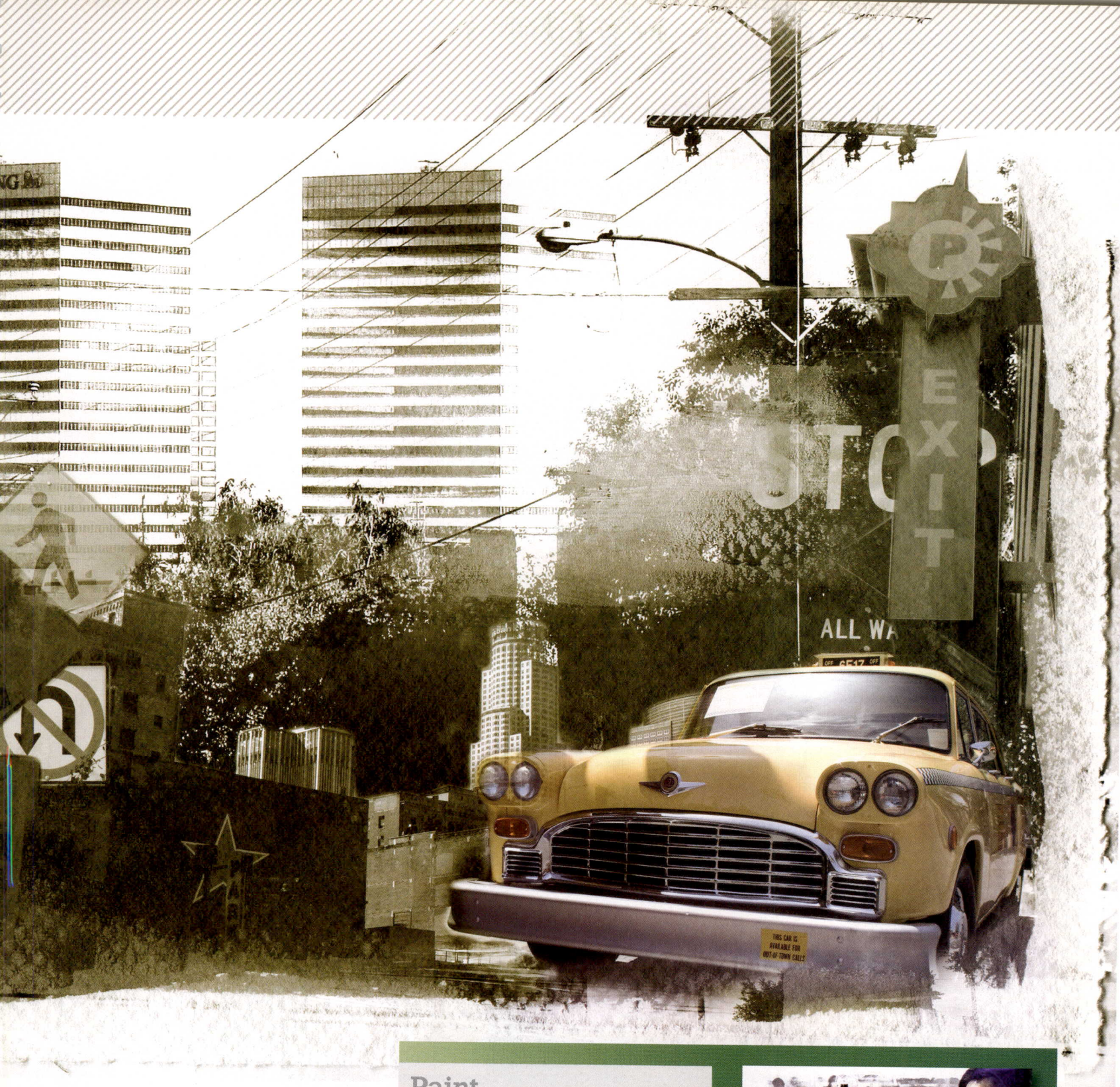
**I**n this book it's our goal to help you expand your Photoshop horizons and provide you with new creative avenues by showing you a fresh approach to the basic Photoshop tools. Over the next few pages you will discover how to create a stunning illustration with photographs and painted textures by utilising only layers and without using any of the filters.

In this tutorial we turn away from using the filters that you find in Adobe Photoshop. This helps to avoid the sharp crispness and lines found in some digital art these days (however, we're not saying that those looks don't have their place in the world of art and design). To overcome this sharpness, we are going to add a 'fine art feel' to our illustration creations. To help create that fine

art look, we will be going back to basics, so go down to your local art supplier or dust off your brushes, get out your paints and start painting.

In this tutorial, you will work extensively with the Layers palette to create your image, basically dragging and dropping your photographs onto the canvas. You will also be working with the Mask tools throughout.





#### ON THE DISC

The files you will find on the CD are all that you will need for this tutorial: Downtown LA.tif, El Segundo.tif, Light Yellow Background.tif, Man.tif, Parking Sign 1.tif, Parking Sign.tif, Red Background.tif, Speed Limit.tif, Spring Street.tif, Stop.tif, UTurn.tif, Yellow Background.tif, Yellow NYC Taxi.tif and Yellow Taxi1.tif.

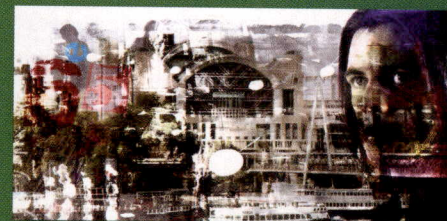


#### OUR EXPERT Stewart Michael Bruce

Stewart Michael Bruce merges painting and photography to create phantasmagoric images that capture the imagination. He studied Art and Design at Norwich School of Art and Design. His work has been featured in galleries and digital art magazines, both domestically and internationally. See more of his work at [www.stewartbruce.clara.net](http://www.stewartbruce.clara.net).

## Paint by numbers

The image pictured right was created in much the same way as this tutorial. All in all, there are over 40 layers that make up this illustration. It features a hand-painted background to add a fine art effect, which gave this digital image both a modern traditional feel and a fine art look to the illustration. Working like this can make it difficult sometimes to get the right mood and to communicate the emotion of a piece to its viewers without losing them in the image. Finding the right colour palette to enhance what you're trying



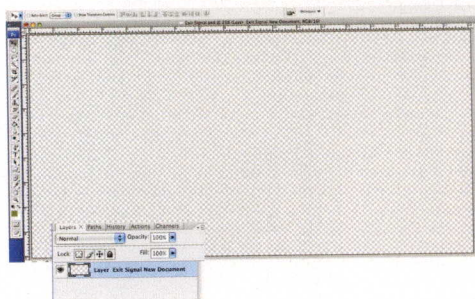
to say is a very fine balancing act. Working with opposite colours can give you an interesting contrast of mood, which can help convey some complex emotions. Similarly, you can utilise just one if you have only one point that you want to make. If you wanted to convey anger, for example, a mixture of red tones will help contribute to the overall feeling.



# MASTERCLASS

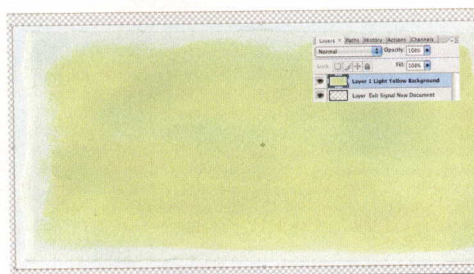
## 1 Create a new canvas

Regardless of your composite's complexity, always plan your illustration ahead. Start by creating a sketch in your art book, figuring out where different elements go before starting work on the computer. To begin, go to File and select New Document. Set the Image Size of the new document to 460mm in width and 230mm in height, then set the Resolution to 300dpi. Name your document 'Exit Signal'.



## 2 A little bit of paint

To start off with, you need to import all the files from the CD onto your desktop. Before you do that, make a folder and name it 'Exit Signal photos'. Import 'Light Yellow Background', then drag and drop it into the main canvas. Next, scale the background up to fit the canvas by going to File>Transform. Once you are happy with the size of everything, click OK. In the Layers palette, set the blending mode to Normal and set the Opacity to 100%.



## 3 Swatch your colour

Repeat step 2 with the 'Yellow Background' file. Drag and drop it, then scale it up to fit the canvas. If you don't want to use the background that comes with this tutorial, you can get out your paintbrush and watercolour paper and try creating your own swatches. This is a great way to lend a fine art feel to your photomontage. In the Layers palette, set the blending mode to Lighten and the Opacity to 100%.



## 4 Undulating

From the folder 'Exit Signals' on your desktop, import the photograph 'El Segundo B/W' onto your canvas. Next, scale up the photograph until it looks like the image in the tutorial. In the Layers palette, set the blending mode to Vivid Light and the Opacity to 100%.



## 5 Red hot background

At the moment, you have added your colour swatches and one photograph. As in the last couple of steps, drag and drop 'Painted Red Background' on top of the 'El Segundo' image. Go File>Edit>Transform>Scale. In the Layers palette, set the blending mode to Darken and the Opacity to 100%.



## 6 Black and white or colour

Next up, duplicate Layer 3 and place it on top of Layer 4. Rename this layer as 'El Segundo B/W copy'. In the Layers palette, set the layer blending mode to Vivid Light and the Opacity to 100%.



## 7 Street level

This image of downtown Los Angeles first started off as a coloured photograph, but by going into Adobe Lightroom, you can manipulate the image to suit your needs, in this case changing it to black and white. You can also reproduce this effect in Photoshop by going into Image>Adjustments>Black and White. Lightroom has some great tools for professional photographers, so check them out to expand your repertoire.



## Create a library

Creating your own library of hand-painted textures and text that you can call on when required is sometimes a life-saver when working for newspapers or magazines and the deadline is tight. Experiment by painting with different mediums, from thin washes of watercolour to thick layers of oil paints. If you have Corel Painter X at hand, you could use it to create backgrounds. Another tip is to try using different paper stock to create subtle textures to use.





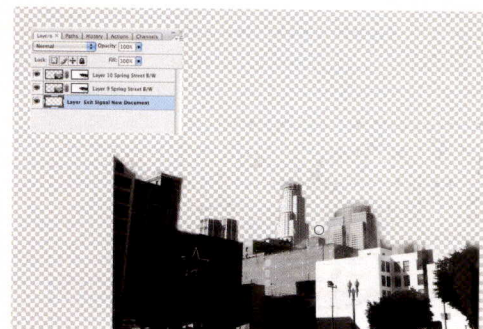
## 8 Lasso vs mask

Name the layer 'Downtown LA B/W'. Take out some of the sky by adding a mask, then set the blending mode to Hard Light and the Opacity to 100%. Next, duplicate Downtown LA B/W and name that 'Downtown LA B/W 7 copy'. Duplicate the layer twice more and give these a suffix of '8 copy 2' and '8 copy 3'. Set the mode for 7 and 8 to Hard Light and for 8 copy 3 to Normal, with all layers at 100% Opacity.



## 9 Spring into action

You are now going to add the next image to the foreground. From your folder, open up 'Spring Street' and change this photograph to black and white as well. Position it at the bottom right-hand corner of the canvas, add a mask to this layer, and with your Brush tool, slowly take out the elements that you do not need. Once you are happy with your results, duplicate this layer and name one 'Layer 9' and the other '10 Spring Street B/W'. Set each layer to Hard Light with Opacity at 100%.



## 10 Switching on the background

The next thing you are going to do is switch back on Layers 6, 7, 8, 9 and 10. As you will see, you are slowly building up the foreground of your illustration; once you are happy with everything, you can then switch back on the five layers you have been working on. Keep it in mind to take out all of the sky and to cut back to the building. If you don't want to use the mask for this part of the tutorial, you can also use the Lasso tool if you find that easier.



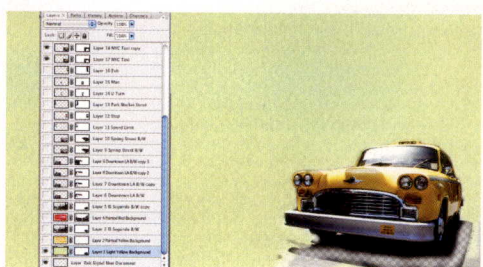
## 11 Hailing a New York taxi

Switch off all the layers now so you can work on the taxi. Drop the image 'NYC Taxi' onto your canvas and place it at the bottom right-hand corner of the canvas. Next, add a mask layer to your image. With the Brush tool, erase the entire element around the actual taxi, as you can see in the next step. Set the layer to Hard Light and the Opacity to 100%.



## 12 Mellow yellow?

Switch on Layer 1 ('Light Yellow Background'). Duplicate Layer 17 and rename it 'Layer 18'. As you will see, the taxi is covered by the background. Add a mask to Layer 1, Light Yellow Background, and erase the background around the NYC Taxi. What you are trying to do here is bring the taxi forward from the background. Do this to each step until the taxi is the main focus of the illustration.



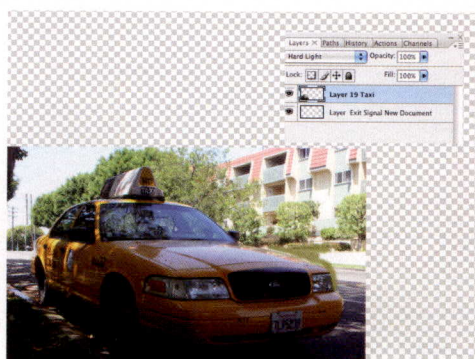
## 13 Switching on

Now switch on Layers 2 and 3. As you can see, the taxi has been obscured by the background. To get around this, go back to the Mask tool and erase the part of the background that is obscuring the taxi. Repeat this with Layers 4 and 5, adding the mask and erasing the background so you are left with just the taxi. Once you are happy with everything, switch back on Layers 6-10. You will need to erase part of the image within the taxi on the Spring Street layer.



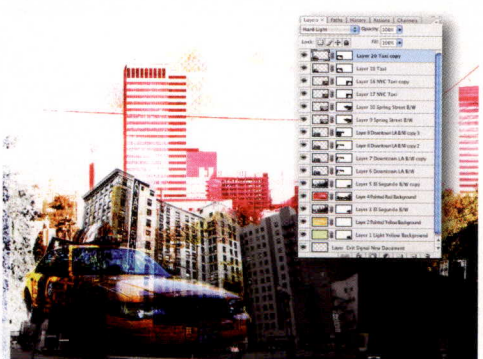
## 14 Just like a London bus, two taxis come at once?

As with your NYC taxi cab, you are aiming to add depth to your illustration. Open up the 'LA Taxi' file and position it at the bottom left-hand corner of the canvas. Once happy, add the mask layer and take out any unwanted background, as in the screenshot below. Set the layer to Hard Light and the Opacity to 100%.



## 15 Focus on the main image

The next step is to switch on the remaining layers of your illustrations. As you can see, it is slowly taking shape. You have the background and the foreground with your two main images, the NYC taxi and the LA taxi. Duplicate Layer 19 ('LA Taxi'), place this layer above Layer 19 and rename it, setting it to Hard Light and the Opacity to 100%.





# MASTERCLASS

## 16 Getting that fine art look

You are aiming to create a fine art feel. As you can see in the last step, this was lost in the foreground. So with this in mind, go back to Layer 4 ('Painted Red Background'). Duplicate this layer and move it above Layer 20 ('LA Taxi'). Rename it 'Layer 21' and set it to Lighten and the Opacity to 100%.



## 17 They call me mellow yellow

The image 'Spring Street' behind 'NYC Taxi' has been washed out by the 'Painted Red Background' that you have just added, and this is also the same for the LA Taxi layer. To bring both of the images back to the fore, duplicate the layers, place them above Layer 21 and set both layers to Lighten and the Opacity to 100%.



## Quick tip

Light can dramatically alter your image and help to create mood and tension. Think carefully about this aspect of your artwork, because some digital images can sometimes lack these final touches of artistic flair. Be aware of how colour and light changes can alter the entire mood of your illustration, and how this could impact on how the viewer sees the message you are trying to put across.

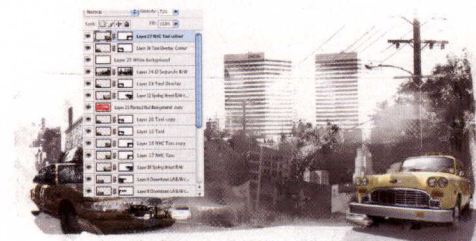
## 18 Building block

Each time you add something, you have to add more layers to bring back the composition. To connect this, duplicate the El Segundo B/W layer, placing the new layer above Layer 21. Add a mask and erase all of the unwanted image around the taxis. Set your layer to Vivid Light and the Opacity to 100%.



## 20 Uptown cab

The illustration is looking good now but has too much black and white, which is not what you are trying to achieve. To make the taxi cabs really stand out, duplicate the layers NYC Taxi and LA Taxi. Set Layer 26 ('Taxi') to Overlay and the Opacity to 54%, but Layer 27 ('NYC Taxi') to Normal and the Opacity to 70%. This will bring the two cabs to the forefront.



## 19 A lighter shade of grey

The illustration still doesn't look quite right. The reds and yellows are too muddy and the image is not pulling together, so the best thing to do is add a white background. Go to the Layers palette and create a new layer. Next, go to the toolbar and click on the Fill Bucket tool. Set the foreground colour to white, then set the layer to Saturation and the Opacity to 100%.



## 21 Grab some background

Duplicate Layer 1 and add it to the top of the Layers palette, naming all of the layers as you go. Make Layer 28 'Light Yellow Background' and set to Color Burn and Opacity to 100%. With the Mask tool highlighted, use the Brush tool to eliminate any part of the background from Layer 28 to bring back the cab.

## 23 Exit, stage left

You have now created an illustration in Adobe Photoshop without using any of the filters, just laying down photographs and painted backgrounds in your Layers palette. We hope that you enjoyed working on this illustration as much as we had creating it. It is our hope that this tutorial will inspire you to get out your paintbrush and create stunning illustrations of your own. To find out more about this style of imagery, go to [www.stewartbruce.clara.net](http://www.stewartbruce.clara.net).



## 22 Exit parking

Open up the file referred to as the 'signs photographs' and place these on top of Layer 10 ('Spring Street'). Now you should have layers from 11 through to 16. Move each image into its position and set all the layers to Normal and the Opacity to 100%.





# View menu options

**Photoshop is known for its intuitive interface and customisable workflow solutions. Through the range of View options, you can help to improve your workspace to suit your needs or individual projects**

**F**amiliar with Photoshop 7 and the software's evolution up to present-day versions, contributor Adam Smith reveals ways in which to maximise your workflow and obtain specific effects that will be relevant to your creative projects.

## Screen mode

Activating the Screen mode makes for quick viewing options, but in this instance we would advise using the equivalent function in the toolbar. It's a lot quicker unless you're utilising the View options at the moment in question.



With Adobe CS4 now available, Photoshop users worldwide will once more have to get to grips with brand new option sets as well as an innovative interface. Yet there are still some of you enthusiastic digital creatives maximising your CS software versions and, with regards to improved interfaces, there are ultimately ways to get the most from your present Photoshop packages.

Digital artists are more than aware that the properties of their digital workspace are paramount where productive invention is concerned, and this Insider Info shows how you can further maximise your creative approach through workspace preferences, namely the View drop option set. We'll approach each command in a coherent and orderly fashion, demonstrating how they benefit pre- and post-production, application and effects. Let's begin by addressing the Proof Setup options, the most intensive option in the set.

## Proof Setup and Plates

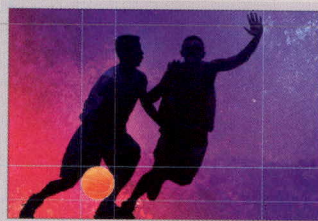
Essentially, the Proof Setup options permit you to experiment with soft proofs, meaning an on-screen accurate preview showing what your printed image colours will look like before producing hard proofs – the printed work itself. Individual colour mode tones can be edited by activating the Working Plate options, including Cyan, Magenta, Yellow and Black. On activating an option, you can decrease or increase tonal values, using the Hue/Saturation Edit drop menu and Saturation and Brightness sliders. The darker the image, the more specific the tonal value applied and vice versa.

Proof Setup also permits you to soft proof in CMYK standard, meaning you see what your design looks like in this colour mode while making changes in RGB mode. This also serves an alternative purpose, benefiting creative application. Specifically, it allows you to utilise all filter effects when working in simulated CMYK. It's common knowledge that working in CMYK mode 'greys out' many Photoshop options. Activation of the Proof Colors option (Cmd/Ctrl+Y) allows you to toggle the



**OFF-COLOUR:** Coupling the Gamut Warning options and Color Swatches Alert option will provide you with perfect colour results every time

## Now you see it, now you don't



The Extras options are essential when aligning composition elements. But when applied, they may obscure your image, making it hard to perceive the significance of both application and position. This can be resolved by pressing Cmd+H to show and hide your Extras options, allowing comparisons.

proof display on and off at all times, by way of comparison between the original and the application.

## Gamut Warning

Proof Setup is the View option's 'bread and butter', so to speak, being its most operated function. However, this option set provides more quick-fire tools that can make the scrutiny and editing of imagery far more productive. Take, for example, the Gamut Warning option. Gamut is the range of colours that your colour system can display and print. Colours that appear in the RGB gamut may not always be printable in CMYK mode, and so activating the Gamut Warning upon colour mode change will be displayed on-screen with the greying out of colour pixels. If this occurs, correction is enhanced by activating your foreground swatch and

### OUR EXPERT Adam Smith

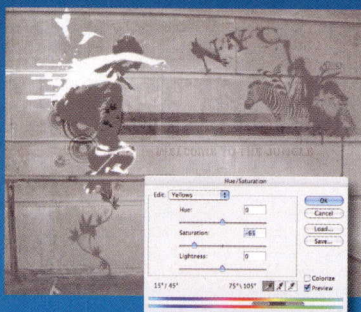
Adam Smith is experienced at working across a variety of creative projects, and is an old hand at judging the merits of Photoshop's powerful filter effects. He knows better than anybody how they can help you save time as well as be extremely entertaining.

utilising the Color Picker to select greyed-out areas. Adjacent to the new colour swatch in the dialog box is the Gamut alert triangle, and clicking this will automatically suggest the correct colour for you to reapply.

## Extras

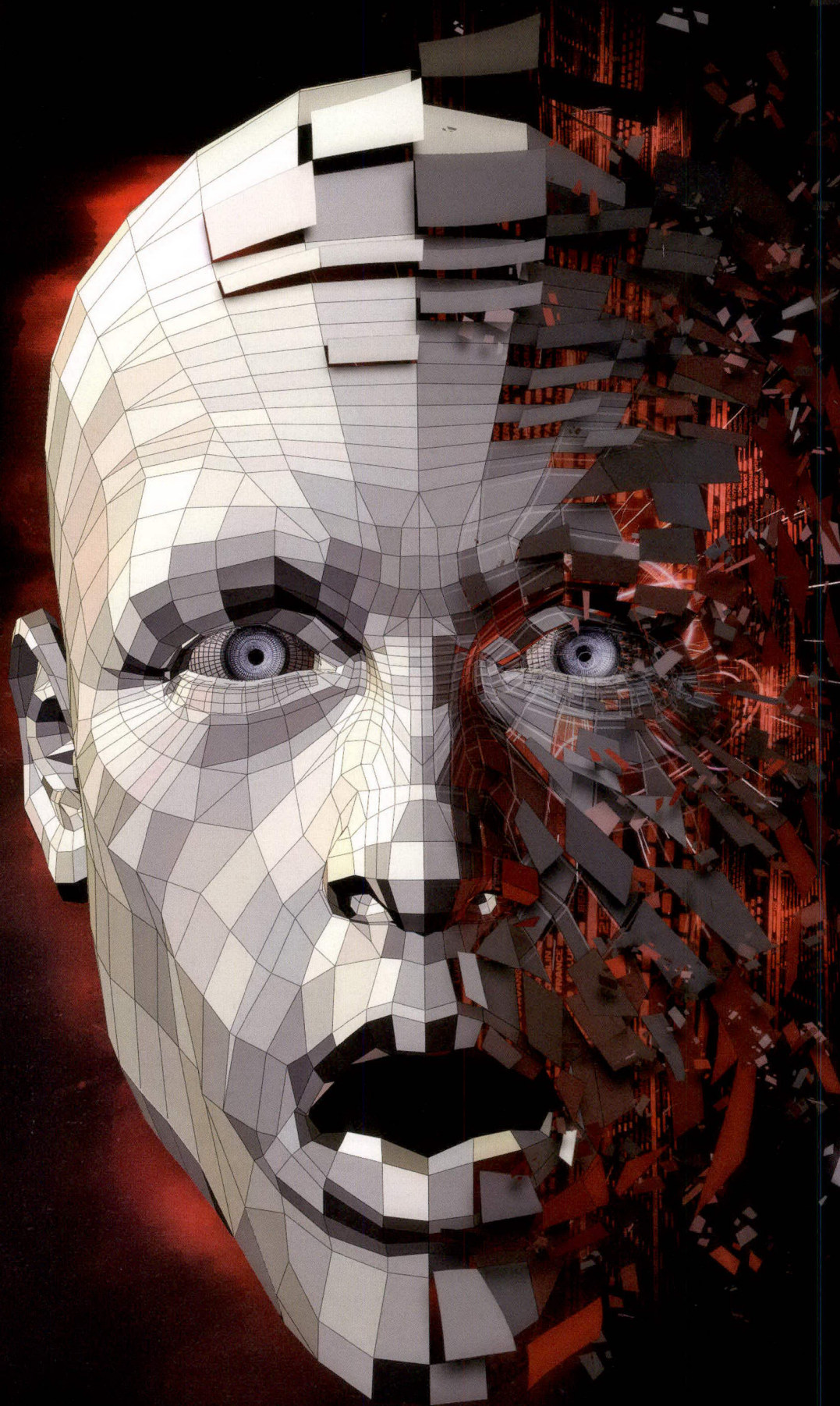
Rulers and Show Extras can be great for those utilising Photoshop in a layout capacity. Graphic designers and art workers will find these options a godsend. You can activate these options in the View>Extras>Show Options palette and they can be coupled for maximum effect. Rulers, Guides and Grids are great ways to apply precise positioning of image elements. Rulers, applicable to all forms of measurement (Cmd/Ctrl-click work area), allow you to place guidelines that you can snap images to by selecting the Snap command.

Another of the Extras>Show's more efficient options is Smart Guide. With this option, you can disregard the time-consuming process of playing with Selection and Align tools, as it essentially reveals snapping guides that appear when dragging your image, allowing you to align perfectly with visual elements in your composition.



**CUSTOMISATION:** Soft Proof options also include custom options where you can specify the colour profile of the device, which simulates how the colours will appear without being converted to the colour space and simulating the dingy white of real paper









# Work with 3D renders

*Discover how to work with a 3D render to create an exploding head*

**T**his tutorial covers a whole range of Photoshop's functions, but takes a particular look at the Warp Transform tool and the advanced Brush settings.

A more general area explored here is using Photoshop to produce 3D effects. Photoshop is an excellent tool for simulating 3D, as results can be produced far more quickly as well as giving a higher level of control than a 3D application could. While an exploding 3D effect can easily be done using particles and modifiers in a 3D program, the end result will be much harder to control compositionally.

To follow this tutorial you will need to have a fair understanding of Photoshop. It is not one for beginners. Due to the number and complexity of techniques being used, not everything is spelled out in black and white, and a good knowledge of Photoshop terminology is required.

Please note that Photoshop CS2 or CS3 is required for this tutorial for access to the Warp Transform tool.



## ON THE DISC

On the CD you will find the initial render needed to start this tutorial, and a photograph used to create some lighting effects later on.

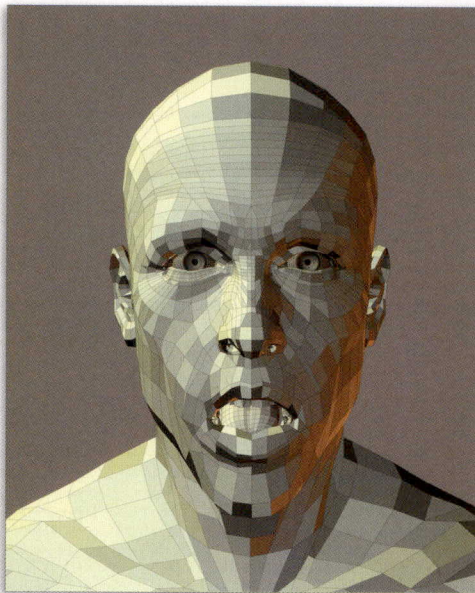
## OUR EXPERT

**Nik Ainley**

Nik Ainley is a freelance illustrator and designer based in the UK. He has worked for many clients including Adobe, MTV and British Airways but still finds time for personal art work.

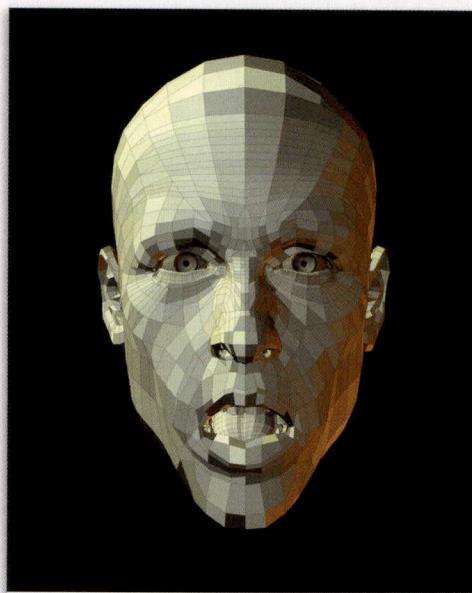
## 1 Opening the render

The first few steps involve importing the render into Photoshop and tweaking it until it is suitable for use. We want to remove the unwanted pixels such as the background, fix any lighting and colour issues and generally make it look as good as possible. Open the render file in Photoshop.



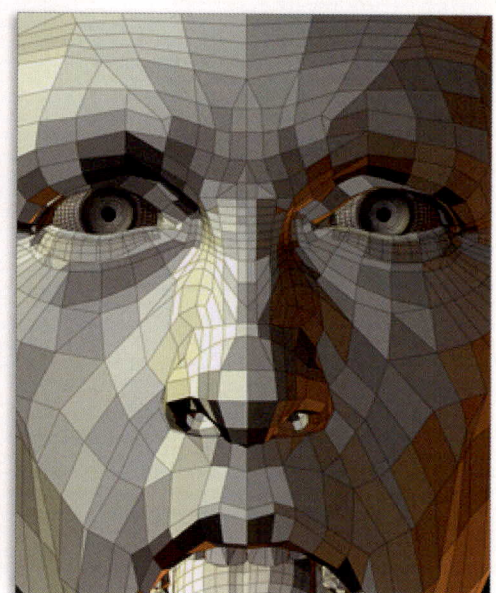
## 2 Extraction

Poser provides an alpha channel with the render, but it considers the grid lines on the face to be semi-transparent, which isn't what we want. Since the head is a fairly simple shape we can just trace around it with the Polygonal Lasso tool. Ignore the neck and shoulders and copy this into a new document.



## 3 Colour fixes

We want to improve the contrast and colours. First, run an Auto Levels (Shift+Cmd/Ctrl+L) on the face and fade it to a Luminosity blending mode (Cmd/Ctrl+Shift+F). Then run an Auto Color (Shift+Cmd/Ctrl+B). Darken the face using a Curves adjustment (Cmd/Ctrl+M then pull the curve downwards slightly).

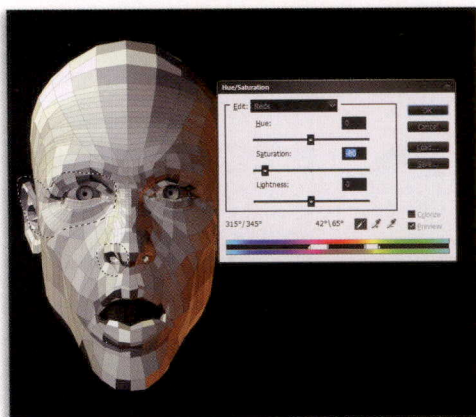


**"PHOTOSHOP IS AN EXCELLENT TOOL FOR SIMULATING 3D, AS RESULTS CAN BE PRODUCED MORE QUICKLY AS WELL AS GIVING A HIGHER LEVEL OF CONTROL THAN A 3D APPLICATION COULD DO"**



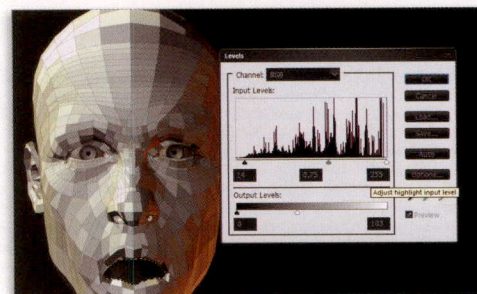
## 4 More colour fixes

You may notice that there are a few seemingly random orange coloured blocks on the left-hand side of the face. We should get rid of these. Roughly select around the eye, ear and mouth and feather the selection by 20 pixels or so. Then do a Hue/Saturation adjustment (Cmd/Ctrl+U), choosing to adjust the reds and pull the Saturation down by about 80 or so.



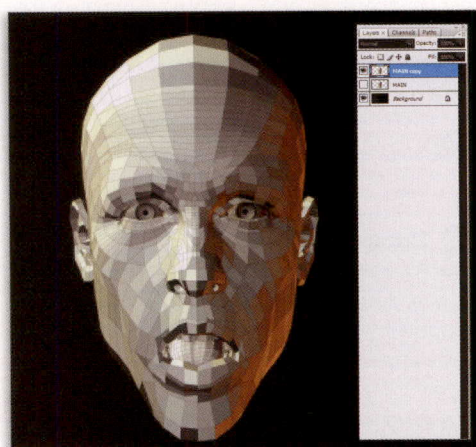
## 5 Dark mouth

To darken the mouth, trace around the inside of the mouth using the Pen tool then convert the resulting path to a selection. Create a new Levels adjustment layer and pull the left and middle sliders to the right and the right-hand slider on the Output levels to the left. Create a new layer with the same selection and airbrush black at the top of the mouth.



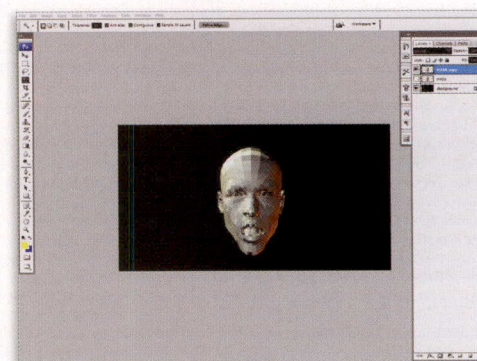
## 6 Render ready

Now we are ready to start pulling the head apart. It's a good idea at this point to create a copy of your head in case you ever mess up and need to go back. Just copy the layer and turn its visibility off.



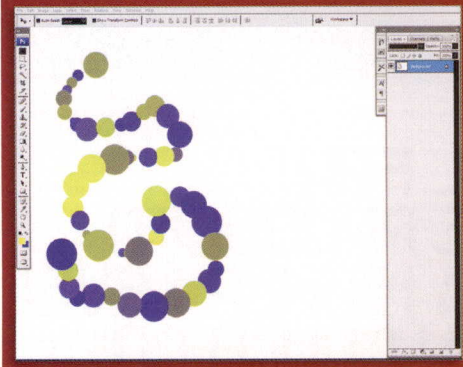
## 7 Magic Wand

To make the job of selecting panels to pull off the head much quicker, we are going to use the Magic Wand tool. We could trace around them individually but this would take ten times as long and the result wouldn't be much better. Set your Magic Wand so that it has a Tolerance of about 10, with both Anti-alias and Contiguous checked.



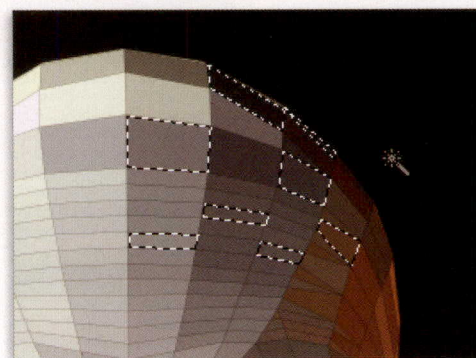
## What is Jitter?

When dealing with Photoshop's advanced Brush tools the term Jitter pops up a lot. Basically it means 'variation' and represents how much Photoshop will randomly vary a value. For example, if the Size Jitter of a brush is set to 100%, whenever you use this brush the resulting shapes will come out randomly sized between 1% and 100% of the original. Foreground/Background Jitter on the other hand represents how much Photoshop will vary the brush's colour between your current foreground and background colours. A setting of 100% means they will be randomly distributed between the two. Note that here it will work out the in-between values by mixing the two colours, not by using the spectrum. Hence a Jitter from blue to yellow will not produce any green.



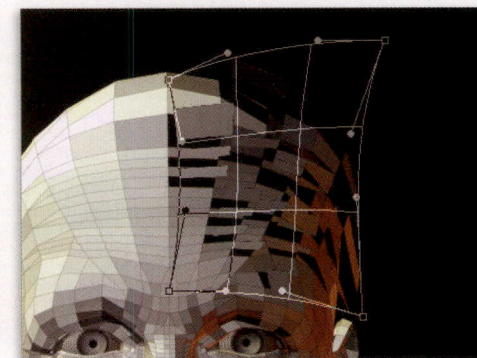
## 8 Panel selection

We are going to pull pieces off in several goes to give us more control over where they end up. Start at the top of the head and start selecting panels at random with the Magic Wand tool. Stick to the right-hand side of the face as we want the left-hand side to remain recognisable throughout.



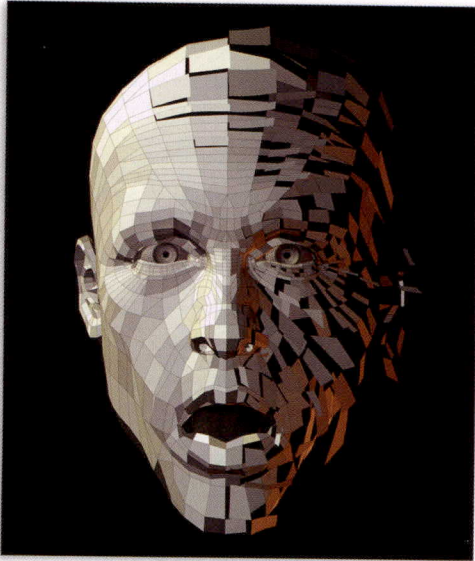
## 9 Pulling apart

Cut the selected panels from your face and place them into a new layer. Roughly realign them to where they used to be. This is where we get to play with the Warp Transform tool. On your new layer, right-click and choose Warp from the menu. Now pull the corners and lines of the transform box up and away from the face.



"PULL PIECES OFF IN SEVERAL GOES TO GIVE MORE CONTROL OVER WHERE THEY END UP"

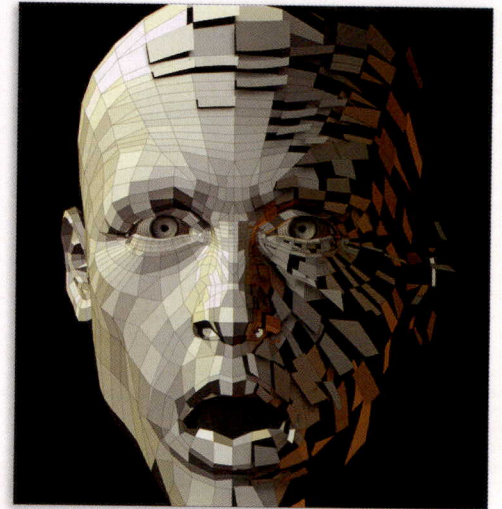




## "EXPERIMENT WITH THE WARP TOOL HERE, SEEING HOW YOU CAN MAKE THE PIECES SEEM TO FLY OFF THE FACE WHILE MAINTAINING SOME REALISM"

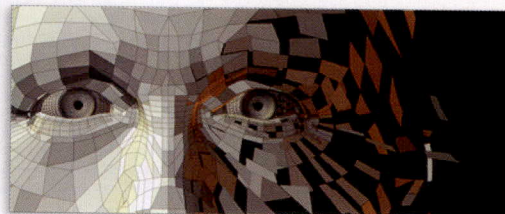
### 10 Pull, pull, pull

Really experiment with the Warp tool here, seeing how you can make the pieces seem to fly off the face while maintaining some realism. Once you are happy with these panels, repeat on the rest of the face. Use five or six different groups to get a real sense of movement.



### 11 Clean as you go

This can be a fairly messy business, but Photoshop's tools should give you the control you need to have the face come apart exactly as you want. Go in and move individual panels around if you want. Add a layer mask to the original face layer and use it to hide panels that now look out of place on the far right.

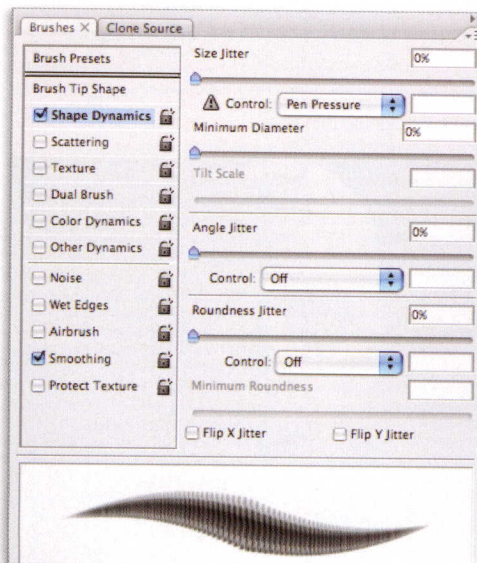


### 12 A bit more depth

To give the flying panels a bit more depth we will give them shadows. Give each layer containing your pieces a Drop Shadow layer style. Use an Opacity of about 50%, Distance of 30px and Size of 40px. Angle each one differently so the shadow is towards the face.

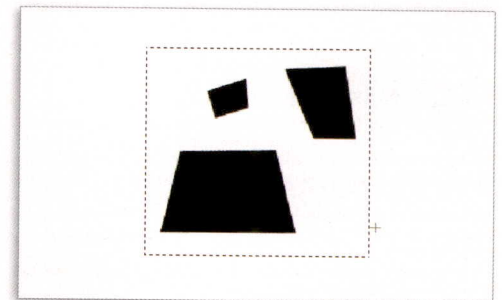
### 13 Brushing up

It's time to supplement our head with lots more flying particles, this time created from scratch in Photoshop. To do this we are going to use some of the more advanced Brush settings available.



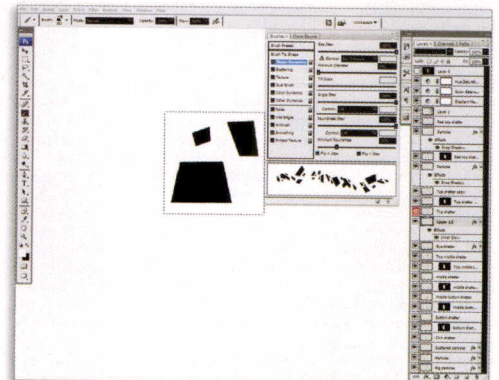
### 14 The right brush

What we want for this image is a brush that looks like a few pieces of panelling randomly arranged, which we will need to make. Create a new Channel and fill it with white. Now use the Polygonal Lasso tool to draw out two or three panel shapes quite close to each other and fill with black, something similar to that shown in the screengrab. Keep the shapes quite generic as we will be repeating them a lot and don't want this to be too obvious.



### 15 Advanced Brush settings

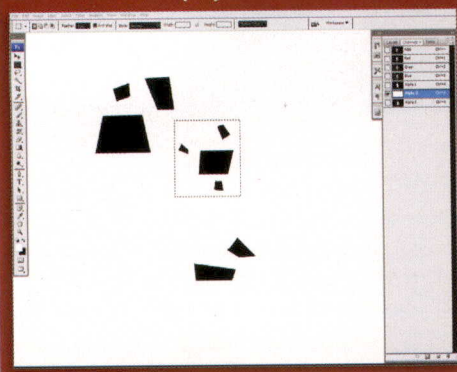
Now draw a rectangular selection around your black pieces using the Rectangular Marquee tool to group them together. Now you need to define this as a new brush preset (Edit>Define Brush Preset) calling it something memorable when prompted. To control how we want these pieces to be scattered, we need to change a few settings in the Brushes palette (use Window>Brushes or F5 to view this if it is not already open). Under Brush Tip Shape increase the Spacing to around 150% or so. Under Shape Dynamics, put the Size Jitter, Angle Jitter and Roundness Jitter to 100%.





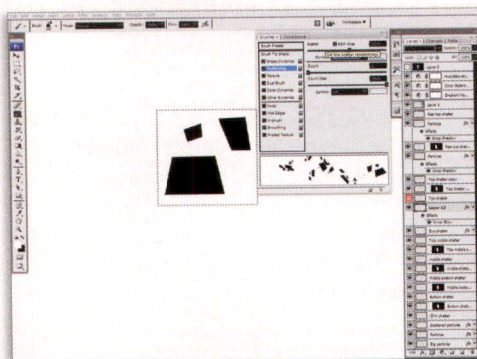
## Particle fun

When it comes to spraying your fake panels around, variation is the key to realism. Try drawing and using several different brushes to add more variety by following steps 14 through to 17 using different shapes and settings. It only takes a few seconds to set up a new brush preset and it will help with the illusion that each shape is individual. You can draw them all in the same Channel and quickly build up a small library to use throughout the tutorial, and they may come in useful for future work. If, however, you end up with lots of brushes you don't want any more, it shouldn't take a minute to clean up. Use the Preset Manager to quickly delete lots of brushes (Edit>Preset Manager). Keeping your workspace tidy will help you find what you need when you start on a different project.



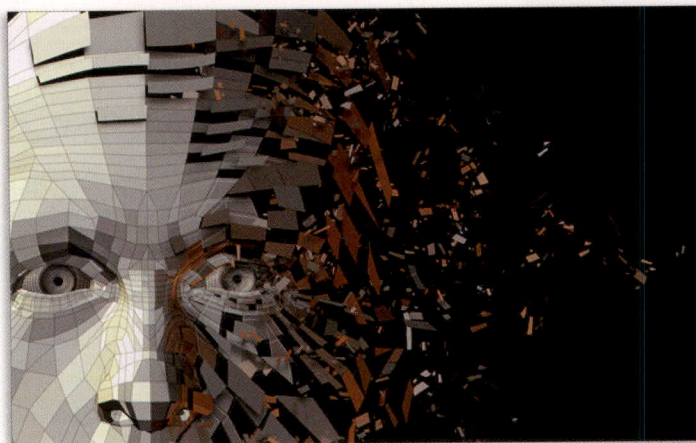
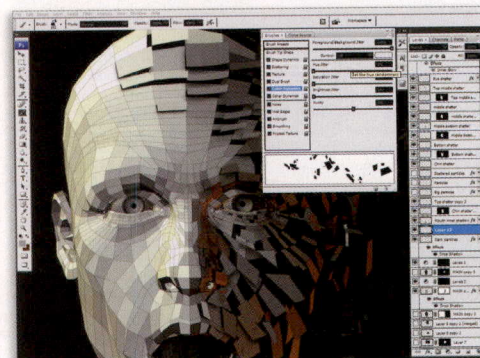
## 16 More brush dynamics

Still under Shape Dynamics, set the Minimum Roundness to 5% and check the Flip X Jitter and Flip Y Jitter boxes. Under Scattering check the Both Axes box and increase the Scatter to about 500%. This has set our brush up so when we use it we will get random scattered panels that should look like they are flying through the air.



## 17 Colourific

If we use the brush at the moment we get the right shapes, but all the particles will be one colour. To fix this we need to set our front and background colours to the most extreme shades present in the head, in this case a light grey and a dark orange. Now in your Brushes palette under Color Dynamics set Foreground/Background Jitter to 100%.

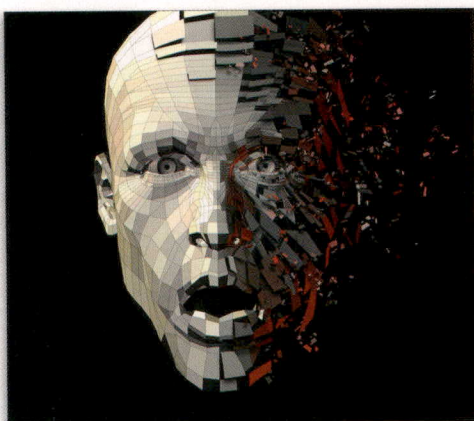


## 18 Spray and pray

Create a new layer and use your brush to scatter new panels around the right side of the head. Just play around and delete any that look out of place. Use several layers and intersperse these with the panels you chopped out of the head to make sure the new ones are at different levels.

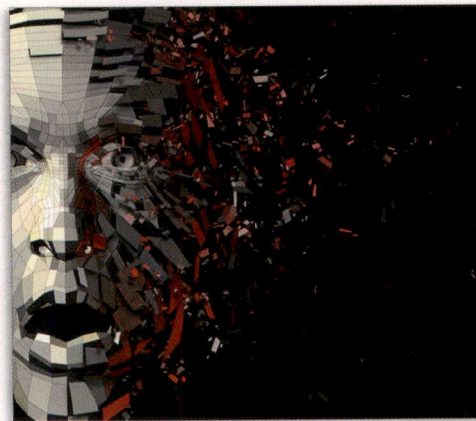
## 19 New tones

We decided to change the colours of the picture now, as we often do when working on a picture. To do this without flattening down, create adjustment layers at the top of your layer stack. We used a Color Balance layer to add more red into the highlights and cyan to the shadows. Use a Hue/Saturation layer to drag the oranges round a bit to red.



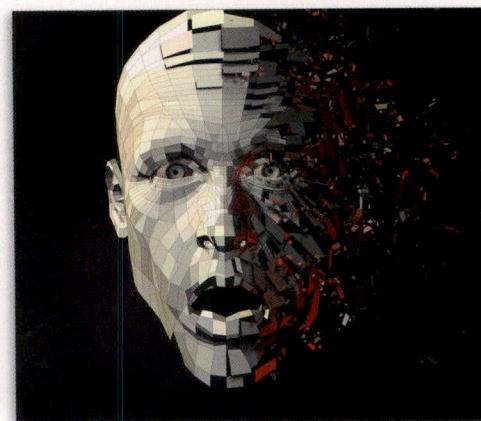
## 20 More spraying

To create even more movement in the image, add a lot more particles out to the right of the picture. Generally these should be smaller than the previous panels, so before using the Panel brush reduce the diameter under Brush Tip Shape in the Brushes palette. Again, just play around with your brush until you get what looks right.



## 21 Background work

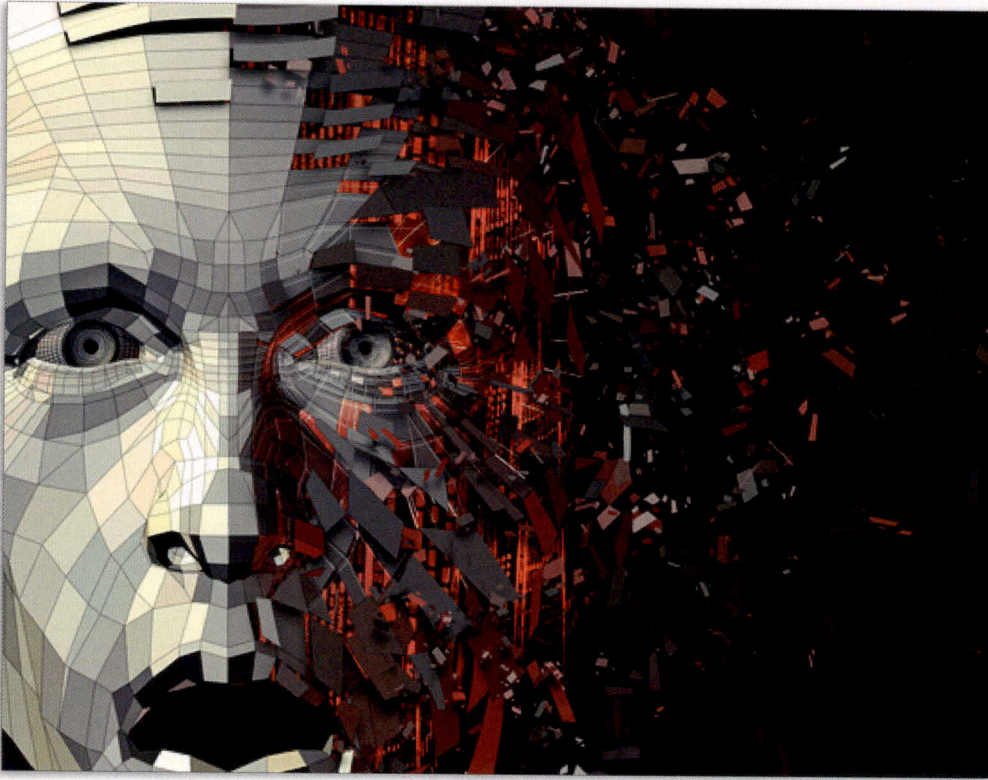
The back is looking a little plain right now. To make things a bit more interesting you can overlay any interesting texture above the background layer. Use a Soft Light blending mode on this layer to keep the effect subtle. On another layer use a soft brush to add a few cloudy details. If you have time you can add far more interesting things.







- 22 Light it up** The general form of the picture is now in place, so it's time for a few more details. Use the photo of a notice-board, coloured red and set to a Screen blending mode to do this. These go behind the right-hand side of the face to give a techy feel to the picture.

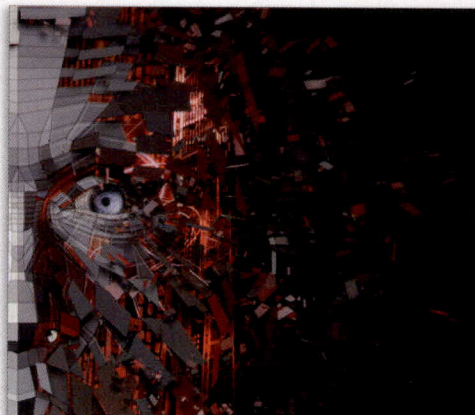


**"ADD SOME LIGHT-COLOURED BRUSHING AROUND THE RIGHT EYE TO DRAW FOCUS TO IT"**

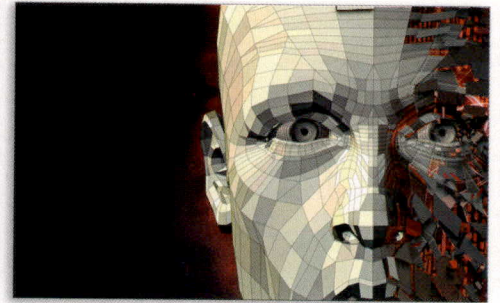
- 25 Flatten first** There are some final changes that are best made to a flattened image and would be difficult to make to a fully layered one. Flatten your image and copy into a new document; you want to keep your layered file in case you need to go back and change something. Run an Auto Color adjustment (Shift+Cmd/Ctrl+B).



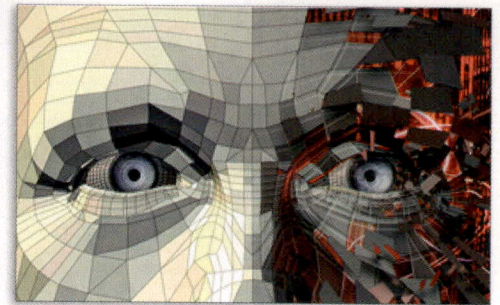
- 26 Explosive finish** To add a bit more movement to the picture we are going to add some blurring. Duplicate your layer and run a Radial Blur filter on it, set to Zoom and about 10 pixels. Add a layer mask to this layer filled with black. Use the Gradient tool set from a light grey to transparent and drag from the outside of the canvas inwards.



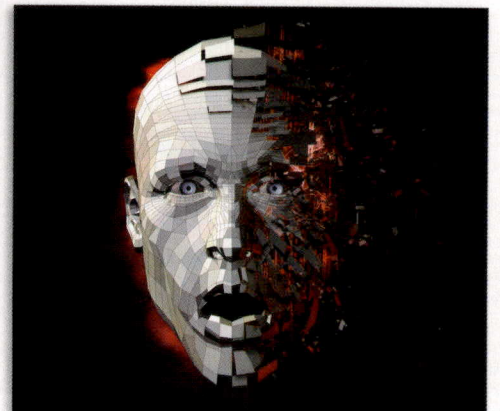
- 23 Finishing touches** From here, how much or little is done is down to personal choice. We decided the background behind the left-hand side of the face is a bit too dark and so brushed some red above the background to give it a bit more weight. We also added some light-coloured brushing around the right eye to draw focus to it.



- 24 Bright eyes** The eyes are a little dull and could do with a touch of colour. Draw out two rough circular selections over the iris of each eye and create a Hue/Saturation adjustment layer above the head. Set this to Colorize and change it to blue. To fix the shape, brush black onto the layer's mask at the top and bottom where it overlaps the eyelids.



- 27 Tada!** That's pretty much it for this tutorial. To finalise the image flatten it once more, up the contrast slightly and run a light Unsharp Mask over the whole thing. A setting of 30, 0.8, 0 is fine for our purposes. Hopefully, you should have something similar to the image below by now!







# MASTERCLASS



# Creating a conceptual design

*We'll share in the creation of a mechanical city – a living, breathing, moving mechanical force. It rises from its base and a huge wheel sunken deep in the earth propels its motion, giving chase to the thieves who have looted its streets...*

**T**hrough this tutorial you will learn how to manipulate various photographic images together to create a cohesive and striking piece. Using colour ranges and colour overlays you will add a convincing mood element and create a depth of field. Prior knowledge of Multiple Transform tools is needed as well as familiarity with Multiple Color Tweaking tools. Photoshop's Advanced Color Manipulation tools are ideal for mixing images,

particularly if they are very different. For this specific image, we went with the theme of a mechanical city. We've always been fascinated with that 'twist' factor; imagine seeing the image of thieves riding away from a city on motorbikes, thinking they've got away, with no one following. Then the city begins to move, rising up from the ground and giving chase. You'll create a scene that will make the viewer want to see more. If it were a still from a movie, we'd want to see that movie!



## ON THE DISC

You will find all of the tutorial files you need to follow Paul's tutorial on the cover disc in the folder titled 'Mechanical Worlds'. Paul's source imagery just goes to prove that even snaps of detailed textures can be invaluable once you start to get creative in Photoshop.

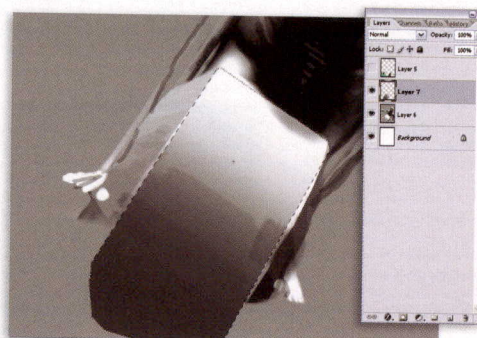
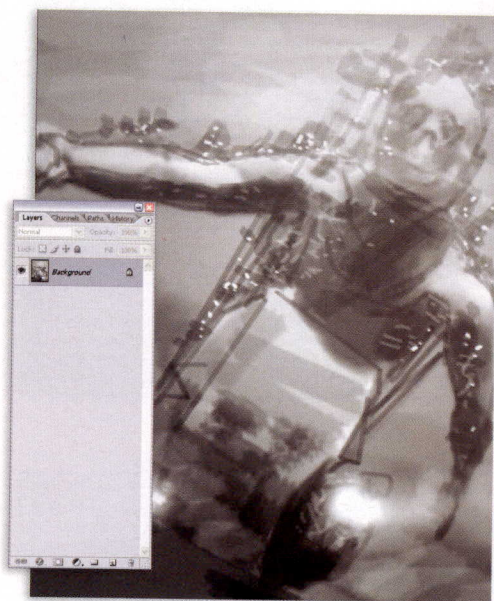
## OUR EXPERT

## Paul Gerrard

Paul Gerrard works as an art director for Ubisoft UK and creates dark art/sci-fi/surrealism, with emphasis on creation flowing from one to the other, depending on deadlines and personal preference. He has also worked with musicians and film directors.

## 1 The sketch

Start with the very rough composition layout called 'thieves'. Using loose block grey and fast lines, you can create the basis for your image. It does not need to be detailed, just simply contain all the main elements that we will create – for example, the city/creature, three bikers and the direction of the perspective.

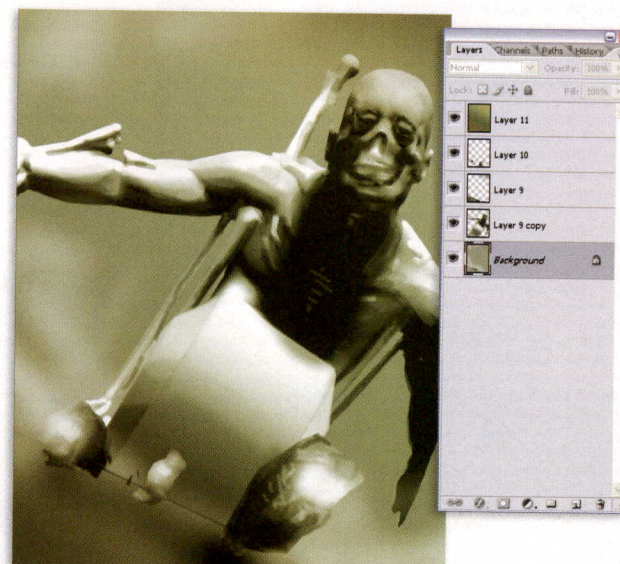


## 2 Distance first

In general, it's best to create the elements in the background first, then make your way forward. So separate the city from the foreground and bikers, putting them on different layers. To create the basics of the wheel on which the city moves, as well as the main figure, Lasso around the shape, Gradient fill and blur to even out the loose strokes of the rough image.

## 4 Mood colours

We need to create a colour mood early on that sets the tone for all the manipulation to follow. Create a new layer, fill it 100% with a pale green and set to Overlay. Use gradients to experiment with moods – lighter tones from the top down, darker from the bottom up. Once you're happy, leave this layer at the top, turning it on and off when needed as a guide.



## 3 First signs of mist

Repeat the process from the previous step to create the edge of the wheels and airbrush mist and fog. With a creature so large and heavy you should expect a lot of dust and mist, and this helps to create the basis of the lighting, depth and scale.



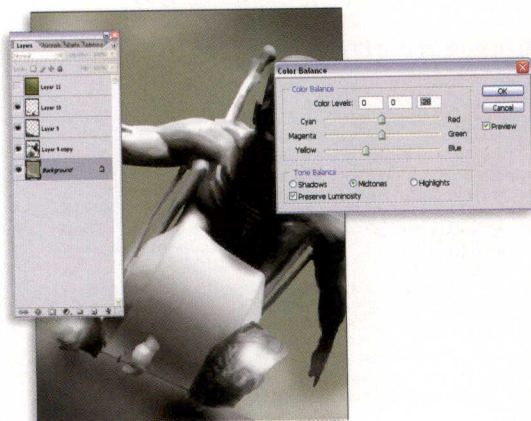
**"USING LOOSE BLOCK GREY AND FAST LINES, YOU CAN CREATE THE BASIS FOR YOUR IMAGE"**



# MASTERCLASS

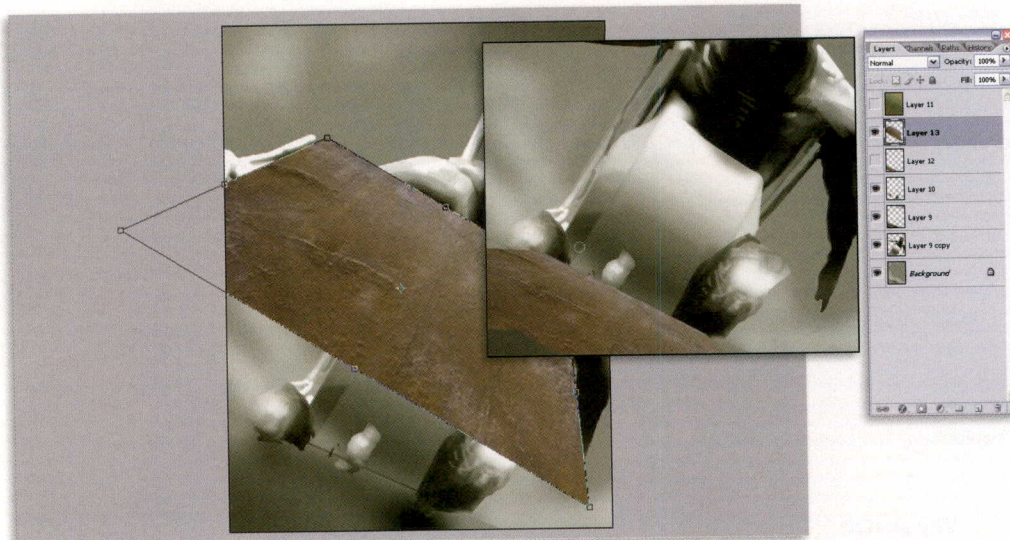
## 5 Using your mood guide

Now you have your mood guide, we can start to use it to put the elements in place. Match the colours of the background/city/foreground with the mood guide. Select the background layer and, using the Adjust Color Balance function, add colours -28 yellow and +6 green. Repeat for each layer/element.



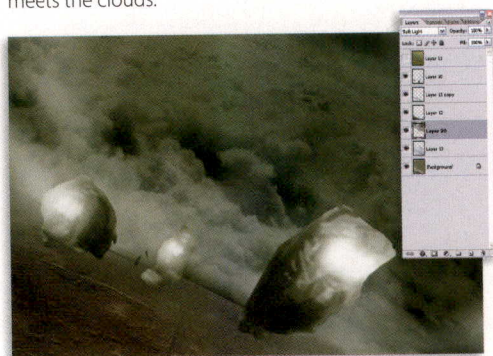
## 6 Foreground flooring

For this step, we're going to create the ground underneath the bikers, using the image 'wall.jpg'. Grab a piece of the wall from the photo. Reveal the bikers layer, Lasso the wall and Skew to match the perspective. Add a gradient of pale green from the distance to the foreground, using Color Balance again to match the mood guide.



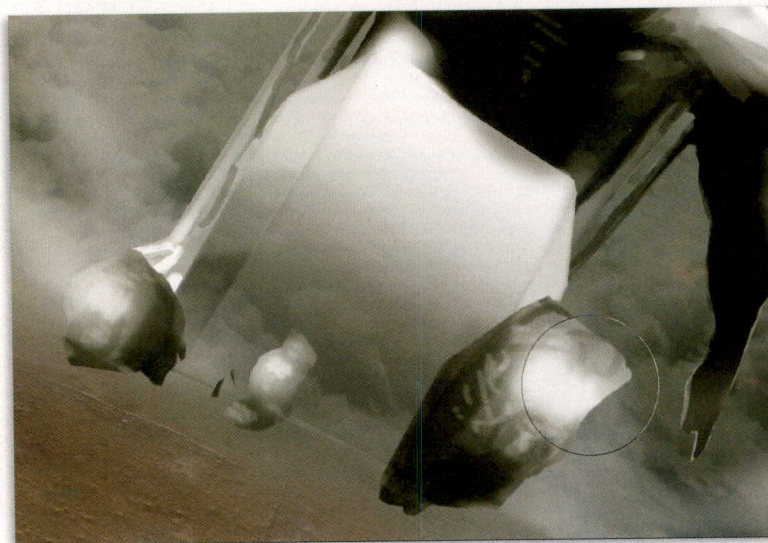
## 7 Adding sky and smoke

Here you can use 'sky.jpg' or any sky/cloud image you may have. Place the cloud image on a top layer, set to Color Burn so as to keep the initial contrast of the clouds' depth, and lay the same image (or another similar one) above, flipped vertically. Set to Soft Light, and airbrush a white smoke where the foreground meets the clouds.



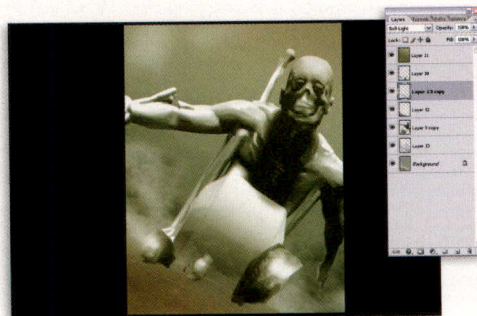
## 8 Blends

Time to create those perspective blends and add depth. Airbrush subtle white areas behind the foreground and clouds, and, using a soft brush set to Delete 5%, brush away the distant areas of the foreground to bring the lighter area through. Repeat over the clouds, then create a layer of airbrush mist over the top for that final blend.



## 9 Overview

Now take a step back and see how you're doing. Reveal your mood guide (this will cause the image to look much stronger colour-wise than it will have done previously). If you're happy with the flow of the image, the perspective and the colour balance, it's time to get to grips with the next step.



## 10 Adding the machine parts

Using 'machine1.jpg', cut out a shape from the machine and paste it on top of the city layer. Using one shape for the shoulder and another for a chest plate, copy and paste, flip the shoulder and match up to the perspective of the image. Cut around the machine image to keep it in line with the rough guide of the original sketch.

## Grab it and go

It's a good idea to study film for reference, taking screenshots and movie clips from DVDs. We find Fraps ([www.fraps.com](http://www.fraps.com)) the best tool for this job, and best of all it's free! You can run it in the background and press a preset key to take a grab – it couldn't be easier.



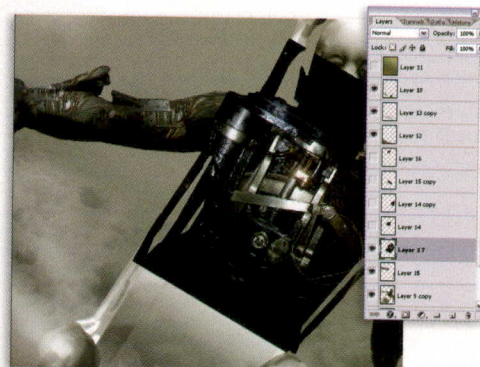
## 11 Adding the arms

For the arms, use 'machine2.jpg'. This time we want to retain the original shape of the arm, so Cmd/Ctrl-right-click over the city layer to Lasso around the shape of the sketch. Copy 'machine2.jpg', then Cmd/Ctrl+Shift+V to paste the image into your lasso shape. Move the image around until you're happy with flow, using Clone to move detail.



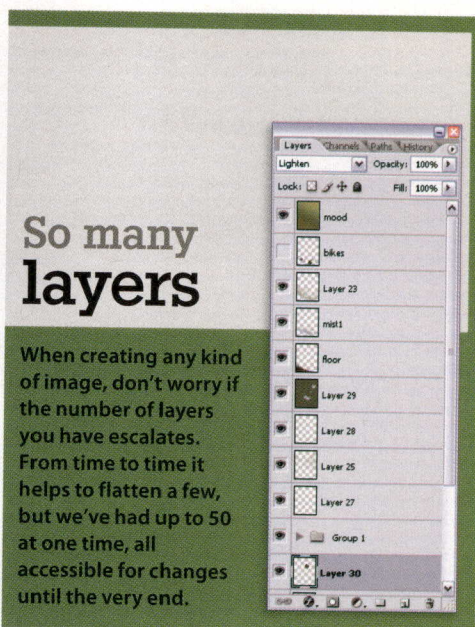
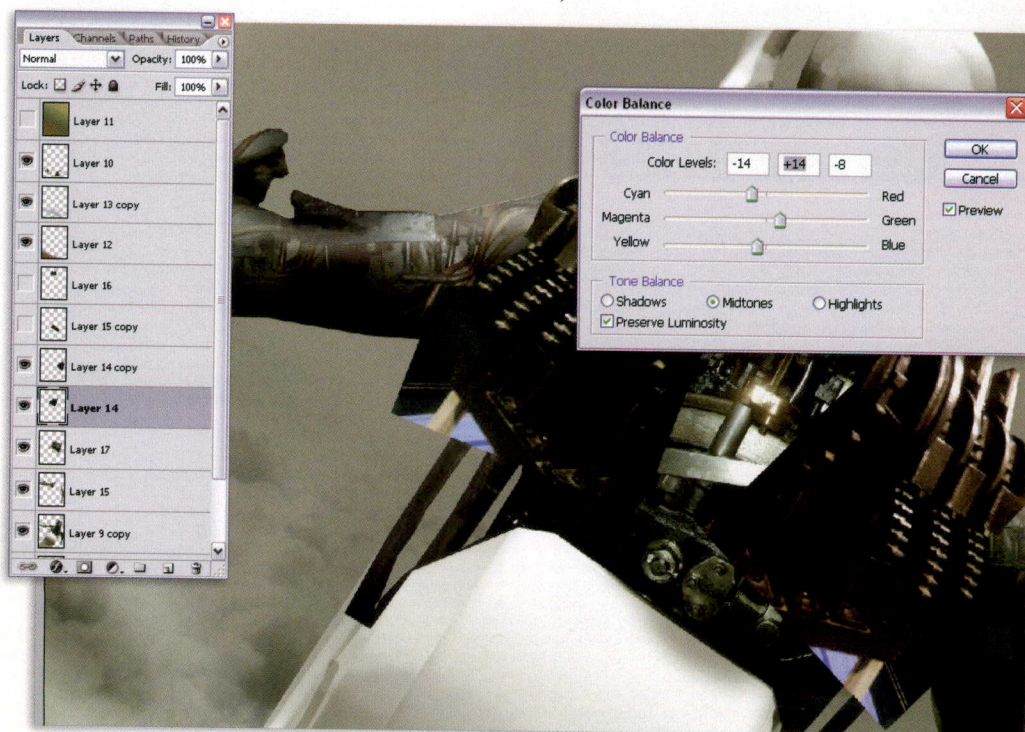
## 12 Bodywork

Repeat the previous step, this time with 'machine3.jpg' for the bulk of the body. Using Dodge and Burn, highlight where the light would hit the machine parts and darken all other areas. Repeat with the other two machine parts, arms and shoulders.



## 13 Cohesive images

All of these elements now need to blend together. First, the city needs to be in the distance, so we'll reduce the colours by 30%. Using Color Balance again, change the shoulder to match the arms and repeat for each element. Lightly airbrush white mist on the top of the arm and a dark gradient on the underside. Increase the Brightness on all elements by 17 and decrease the Contrast by 32.

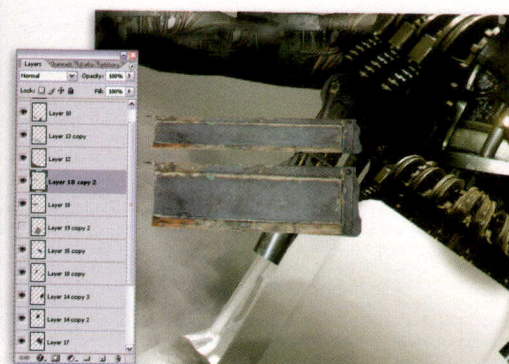


## So many layers

When creating any kind of image, don't worry if the number of layers you have escalates. From time to time it helps to flatten a few, but we've had up to 50 at one time, all accessible for changes until the very end.

## 14 Making the wheel

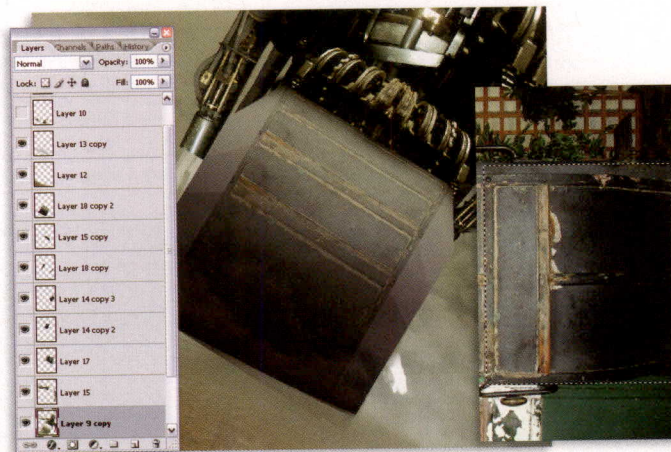
Here we will use detail from 'door.jpg' to make up the wheel from a panel-like structure. Cut out an appropriate shape from the photo, paste, and continue to paste vertically, decreasing the scale each time until the shape of the wheel is full.





## 15 Shaping the wheel

Now that the wheel has been formed, add a dark gradient by clicking from the base of the wheel to near the coil to give it shape and depth. Tidy up the edges with the Clone tool and add a slight light to the top of the wheel using the Dodge tool. Remember to Dodge with a straight edge to keep your highlight convincing.



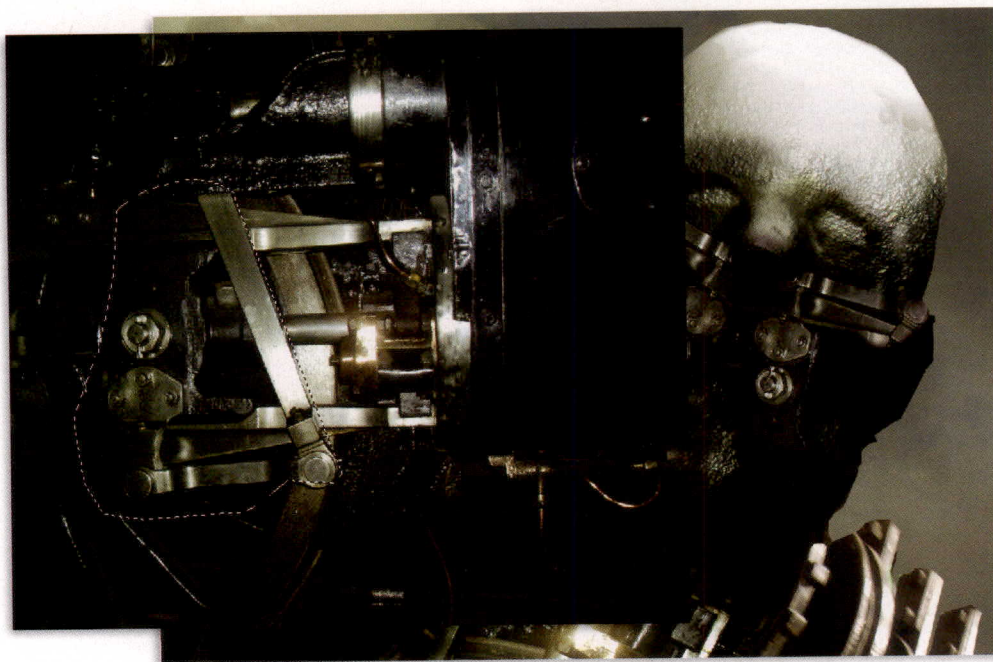
## 16 Machine shade

Using the same photo images and techniques as in previous steps, add more detail to the side of the wheel. Now that the bulk of the imagery is in, we can work more on the shadows. Darkening where needed, blend the images together.



## 17 Face of a city

The original skull-like structure of the face seems too out of place now, so, using the same images, add elements from 'machine3.jpg' into the face. Clone, flip and duplicate certain detail. Darken under the chin and jaw, use the textures in the metal to add an overlay and reduce by 70%.



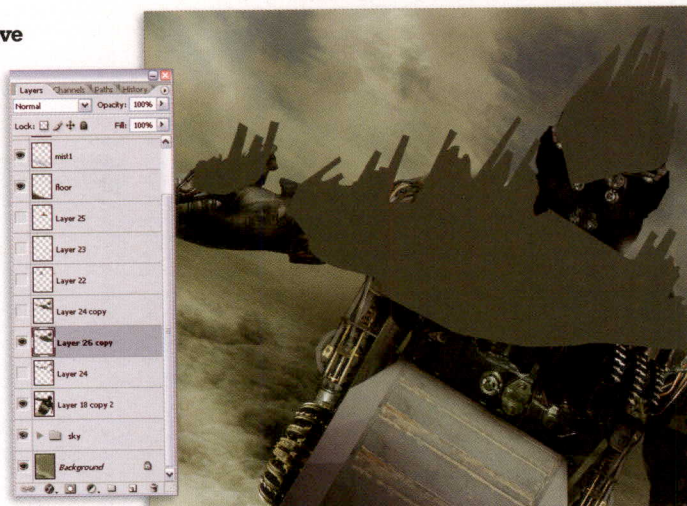
## 18 Time to focus

It's time again to take a step back and look at the direction of your work. Create a low-res screenshot of all current elements and play with the image quickly. Add light mist, desaturate colour and use light airbrushing to add depth. This is what it may look like once worked into with detail.



## 19 Where the people live

Time to press on and work on the city buildings, which extrude from the machine's back and head, reaching up to the sky. Start with a blocked-out shape and follow the curve of the arm. Although we are unsure at this stage how far the buildings go down, they are on a separate layer so we can delete later if needed.



"YOU NEED A FOCAL POINT AND WAY OF MAKING THE CITY LOOK LIKE IT'S ALIVE"



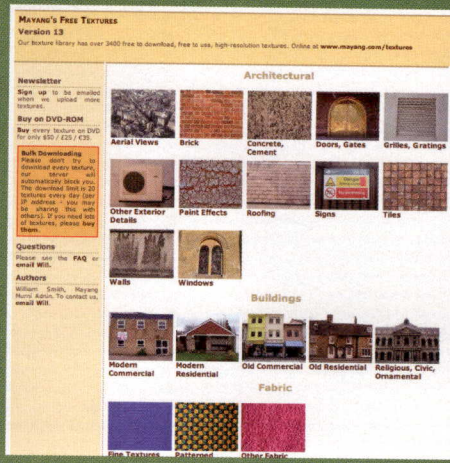
## 20 Bright lights, big city – part one

We are primarily going to be using 'city\_buildings.jpg' for this part. Lasso around the shape you made earlier and begin to clone in detail. You may need to skew and scale the cloned images to fit your shape. Repeat until the whole area is filled in. Once done, use a soft Airbrush to fade away areas that are not needed (on the chest and the top of the buildings fading into the mist).



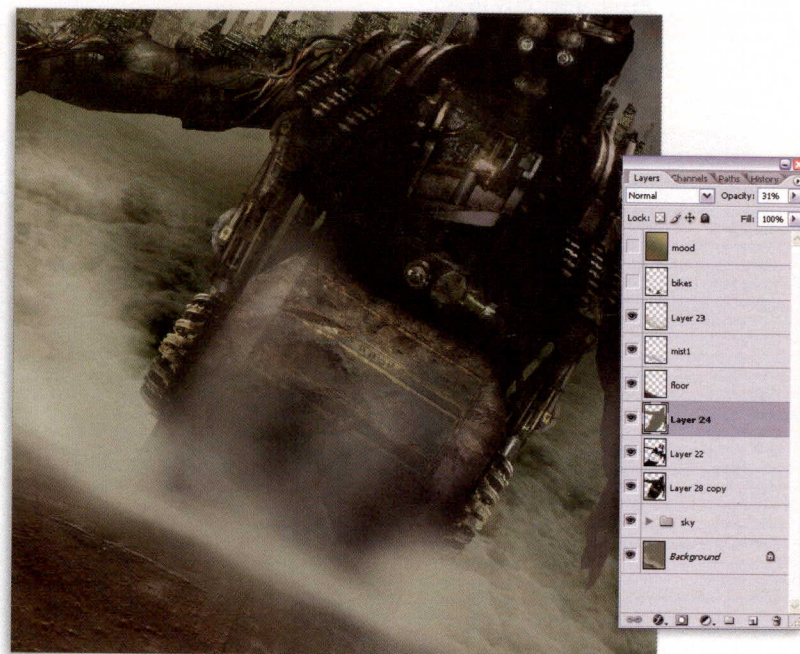
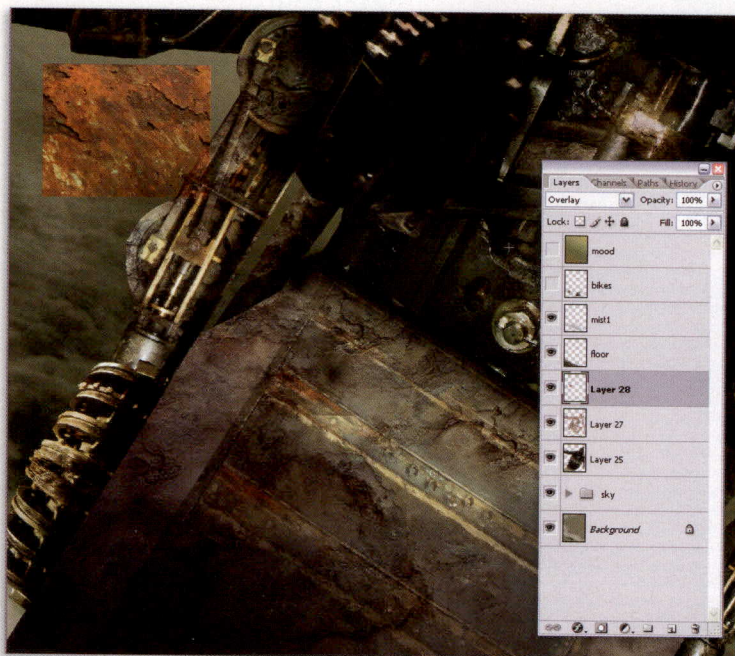
## Add texture

You can, of course, use your own photo images, but for an easy source of textures, there are plenty of sites dedicated to the computer games industry that are ideal for overlay textures. Try <http://mayang.com/textures/>.



## 21 Rust and decay

Another way of bringing your compositions together is with uniformed overlay detail. Rust and dirt would work well here, so use a rust texture of your choice and add to a top layer. Select an appropriate blending mode – we like to use Soft Light, but it's a matter of personal preference. It's tempting to lay it on thick, but subtlety is best. Skew and scale to match the machine's perspective.



## 22 Depth

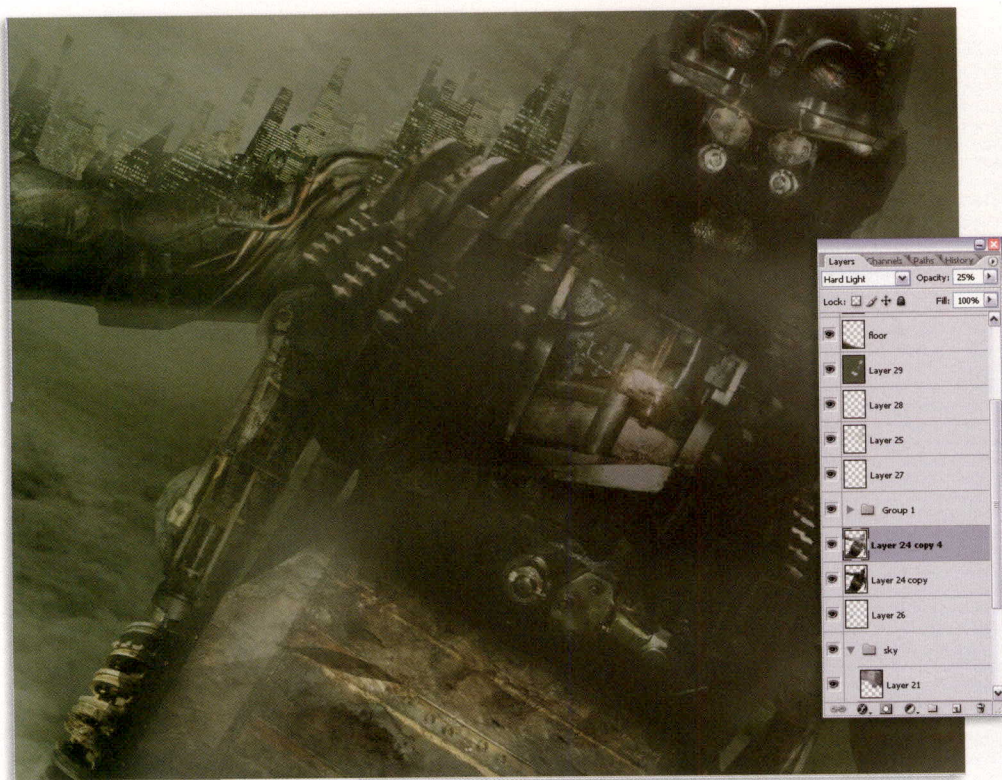
To add another element of depth, select the shape of the city machine and all its elements. On another top layer, fill with a very light green at 100%, then gradually reduce the opacity to a desired level. For instance, we'd go with 20% so you retain all the detail but still tone down the dark shadows, which shouldn't be too dark because of their distance from the foreground elements.



# MASTERCLASS

## 23 Bring out the highlights

You always lose some of the highlight detail when adding mist layers, so we want to bring that back. Flatten all the layers of the machine, including the mist layer, and copy and paste the mist layer on top. Choose Hard Light, reduce by 70%, and then delete the darkened areas, leaving the highlights.



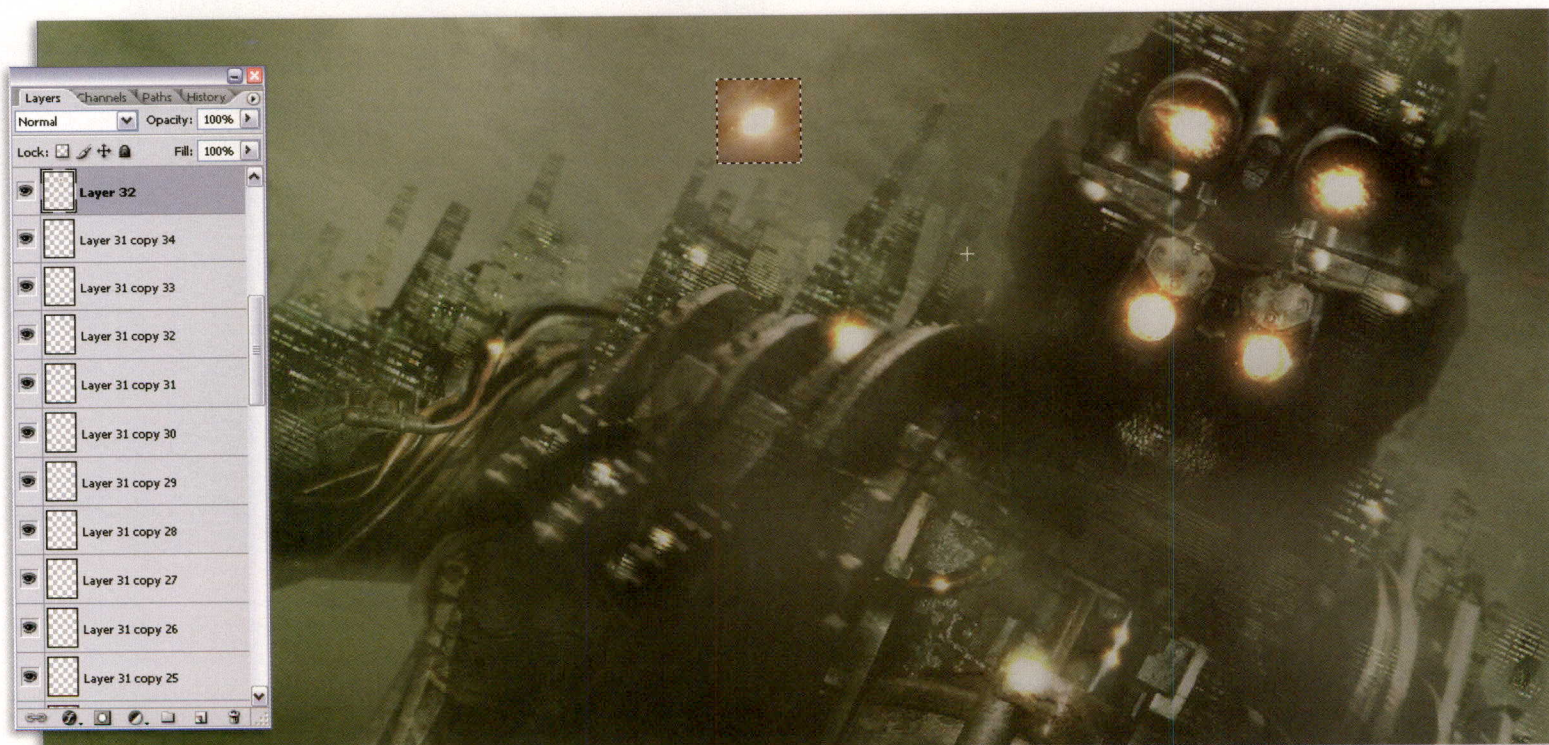
## 24 Bright lights, big city – part two

For the building lights, use the same image again, only this time place it on a top layer and choose Lighten. This will pick out all the small light details. Clone these details over your city machine for added effect, particularly on the top of the arms.



## 25 Bring your city to life

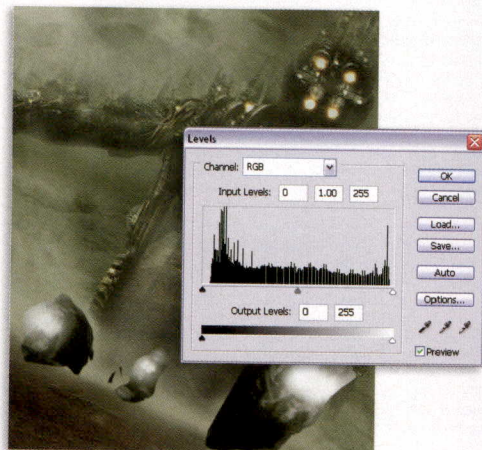
We're almost done with the city machine – just a couple more details. You need a focal point and way of making the city look like it's alive and has a purpose. Eyes are always a good start, so grab an image of light or airbrush in the colour. All on a top layer, choose the Color Dodge blending mode. This will retain the vibrancy of your light, but also blend it with the detail underneath.





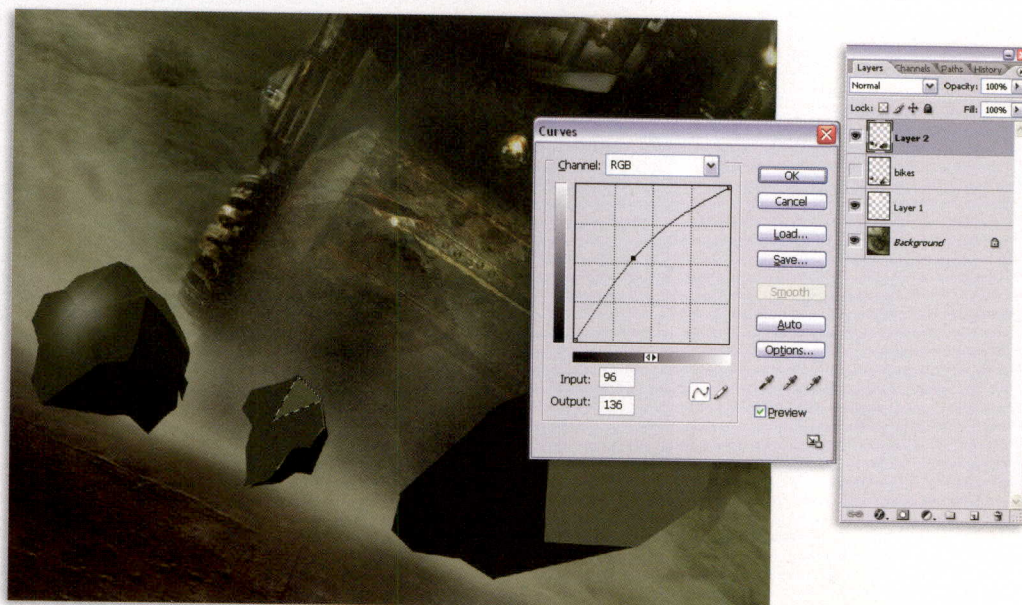
## 26 Flatten and level

Time to simplify things. Flatten all your layers so you are left with only two (we don't need the mood guide any more): 'background', which includes the city machine, clouds and the road; and 'foreground', which includes only the still rough sketch of the bikers. Using Levels on the bikers, increase the dark tones somewhat.



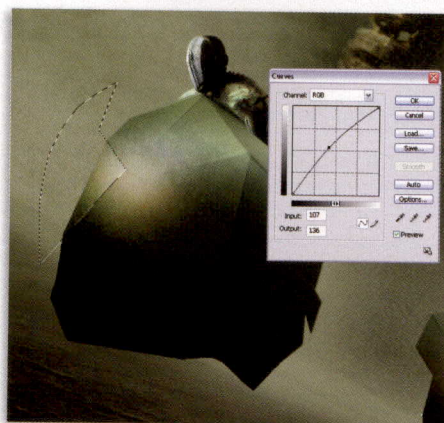
## 27 Here come the bikers

Box out a primitive shape for these cyberpunk bikers. Simply Lasso and Colour fill, selecting Shapes and darkening with Curves. Even though it's simple, we really like the shape – it reminds us of a throwback of Eighties sci-fi!



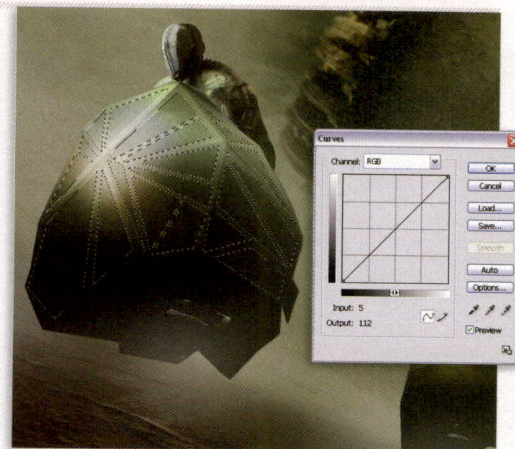
## 28 Lighting the shape

Use the simple bullet-like design and build on it. Use Lasso curves once more, but this time add Rendered Lighting Effects and fade depending on the angle of the light source. In this instance, the light is coming in from the left. It is also important to consider that the front of the biker would attract more light than the sides.



## 29 Blur and fade bikers

Repeat this Lasso technique to add panel detail to the bikes, slightly darker than the rest of the vehicle. Add a mist layer to each biker and fade appropriately. Do the same with the blur, adding and fading appropriately, more so on the distant biker.



## 30 Finishing touches

Add subtle airbrushing of mist, touching up detailed areas of image overlaps and blurring edges. Create flight trails and subtle hints of light and shadows. So there you have it – three speed-freak bikers being chased by a city!

**“ADD A MIST LAYER TO EACH BIKER AND FADE APPROPRIATELY. DO THE SAME WITH THE BLUR”**

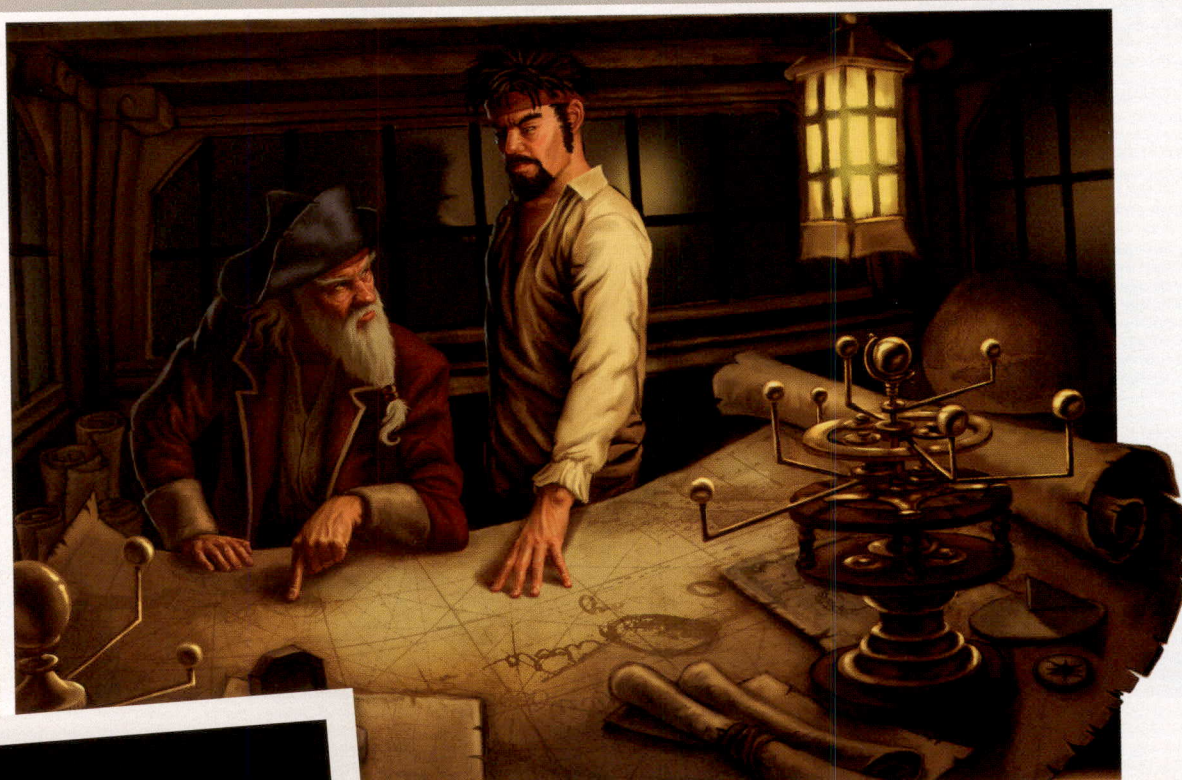




**CAPTAIN'S QUARTERS:** "This image was created by pencil sketch first, then scanned and coloured in Photoshop"



**PIRATE'S KEY:** "This image was a mixed-media piece that was created using sculpture, photography, Photoshop and Corel Painter. I sculpted one tentacle and one skull. I photographed the skull and tentacle under a yellow light against a black background. I twisted and turned the tentacle under the same light so it looked like different tentacles. I brought all the photos into Photoshop and assembled the piece. I then painted over the entire image to create all the suckers on the tentacles in Corel Painter and then went back to Photoshop and overlaid textures"



## Douglas A. Sirois

Douglas Sirois is a freelance illustrator who focuses on narrative illustration for books, concept art for online games and film, and is a finishing illustrator for CD and DVD covers. He started out in the clothing industry: "I designed T-shirts, biker artwork, textile patterns, and everything related to the design and look of a clothing line, such as catalogues, advertisements and website artwork. I learned so much about Photoshop and Illustrator in five years of working in that industry." However, his first piece of commercial work was in an entirely different area: "My first commissions were done for a real estate company. Hundreds of traditional watercolour portraits of houses given to people as gifts when they bought a new house. I had a friend doing these and was asked if I wanted to give it a try. I ended up taking on as many as I could handle in two-and-a-half years."

Following the education route, Sirois has a BFA in Illustration from The Art Institute of Boston in Massachusetts, where he was raised. A year later he moved to California, and after five years of freelancing he decided to get his MFA in Illustration from California State University, Fullerton.

Sirois has been working on an illustrated novel based on a fantasy story about the Greenman. "It's quite an undertaking for me because I am writing and illustrating the book. It should take me a year or so to complete."

He has had plenty of big projects in his time as a freelance illustrator: "I work for a design studio, Menagerie Creative, on a lot of DVD covers for the major movie studios such as Paramount, MGM, FOX and United Artists. I did some illustrations for the 20th anniversary of *The Princess Bride* that are found inside the booklet. I worked on the re-releases of old John Ford classics like *The Grapes of Wrath* and on some Bob Hope portraits."

His methods are very precise and many of his images go through the same workflow process: "First, I create a variety of thumbnails to get a composition that I like. Then I redraw the sketch to a finished drawing. I scan the drawing into Photoshop, where I will use the Smudge tool to turn a line drawing into a value study. Once I brush over the entire drawing in Photoshop I use a new layer with the blending mode on Multiply. This keeps all the darks of the image and adds colour to the midtones. I paint over the image and let the image come through either in Photoshop or Corel Painter. I use a new layer and leave the Opacity on 100% at Normal blending mode and paint in highlights. I then use adjustment layers to unify all the colours in the image. After hundreds of tweaks and adjustments and bouncing back and forth, I finish it up."

■ [www.dougsirois.com](http://www.dougsirois.com)







#### THE NORTH WOODS:

"This image was created by pencil sketch first, scanned and coloured in Photoshop, then painted over to add texture effects in Corel Painter"

**AMONGST FRIENDS:** "This image was created by pencil sketch first, scanned and coloured in Photoshop, then painted over to add texture effects in Corel Painter"



**KINKADEE'S NIGHTMARE HOUSE:** "This image was created by pencil sketch first, then scanned and coloured in Photoshop"







# CREATE STREET ART IN PHOTOSHOP

*How can Photoshop help create a great-looking graffiti scene?*

**O**n these pages we're going to bring you a tutorial that's all about one of the art world's most contemporary design styles: street art. From tagging to poster art and even sticker design, those who work with the genre in print or public areas see urban space as an untapped format for personal artwork. However, this isn't a style exclusively for traditional artists – digital media can really make it accessible to a mass audience of enthusiasts.

Photoshop serves up a plethora of technology and tools that allow a huge range of flexibility in

both the pre-production and production stages. From its layering capabilities and colour and Filter functions, through to advanced editing features such as Masking and Cropping, designers have the means to source and manipulate stock files into a work of urban art.

In this workshop we'll show you the merits of such functions, including cutting out the trickiest of images using CS3's innovative Quick Selection options. Also, we'll address common favourites such as blending modes and filters for an authentic finish.



## ON THE DISC

The disc provides you with a diverse selection of urban canvases to create your designs. As well as this, we've provided you with a few essential stock images and vector shapes. You can find the model used in the tutorial at [www.sxc.hu](http://www.sxc.hu) ('585938\_94028282.jpg', supplied by Afonso Lima).

## OUR EXPERT

**Adam Smith**

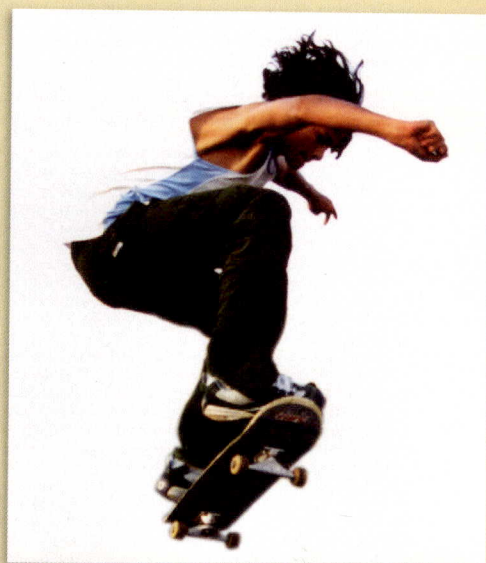
Contributor Adam Smith is a little bit two-faced when it comes to design. Although he's a keen fan of all things dark and surreal, a real Dave McKean fanboy, he also demonstrates more contemporary tastes, notably street design from contributors such as Banksy and Jeremyville.





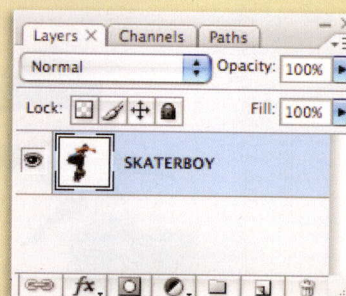
## 1 Wall-to-wall creativity

The first thing you'll need to do, even before opening Photoshop, is get out on the streets and find that perfect urban background that you'll apply your design to. Visit places such as churchyards, subways, train stations or parks. Great examples can be found almost anywhere in an urban surrounding. You could also use the ones we've provided on the disc.



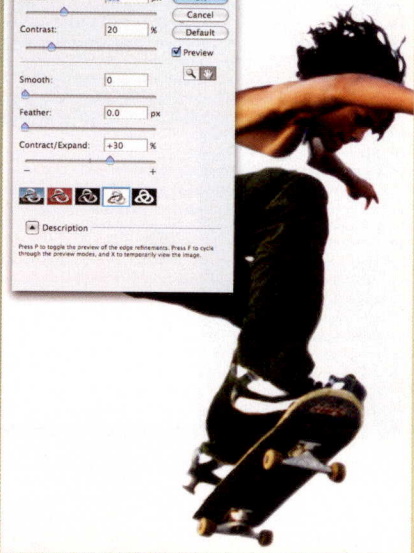
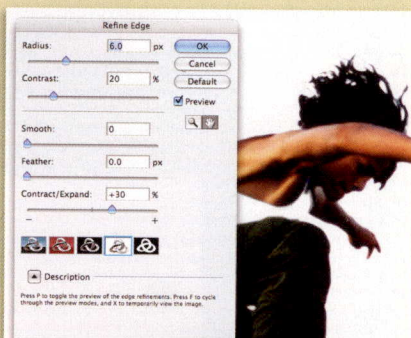
## 2 Poser

Likewise, it's essential to get a suitable model for this piece. You can ask a friend to pose or download our model from [www.sxc.hu](http://www.sxc.hu). Once you are satisfied with your model picture, it's time to open it in Photoshop, as it's the first thing we will be editing and the visual centre of our composition. Also make sure that your background image is open. Now with your Model layer open, choose the Quick Selection tool.



## 4 Refining the edges

Once satisfied, select the Refine Edge options. Here you can advance your selection to get the closest boundaries possible. Select a white background preview and then set your Radius to 6 pixels and Contrast to 20%. Expand by 30% and leave your Smooth and Feather options at 0. Upon clicking OK, Copy>Paste into a new document, but don't deactivate this selection yet.



## 3 Make haste

Select a hard-edged brush set to 25 pixels. Deactivate the Sample All Layers option and activate the Auto-enhance option. This will reduce any roughness in the selection boundary. Apply the brush within the boundaries as the selection expands outwards, automatically finding your edges. Using the Tab keys, alter your brush size and press the Alt key while brushing to erase all white values, including clothing.

## 5 Stencil

Select Image>Adjustments>Threshold, and once in the Threshold options set your Threshold Level to 50 and hit OK. You should now have a nice black-and-white cutout-style image. Ctrl-click/right-click and select Color Range from the options. With your Color Picker, select a white value in the image and then raise the Fuzziness value to 160 before pressing OK.



## Create your stencils freestyle

There are many involved processes for creating stencils in traditional graffiti work. However, this isn't to say that good old Photoshop can't lend a helping hand in the creative process. The first natural step is to create your image, be it photography or freehand, and then scan in your design, opening it in Photoshop. Select Image>Mode>Grayscale or simply desaturate your image, and then select Image>Adjustments>Brightness and Contrast. Raise your Contrast value to 100% and then alter your Brightness value to suit the outcome. If you're an old hand at this style of art you may feel that this process is redundant, but it's a great advantage for fresh enthusiasts. Once satisfied, select the Pen tool and draw out your stencil accordingly before printing. Most top street artists recommend laminated paper here, which is easy to come by. Cut and spray, but remember, safety first – make sure you wear a protective mask.

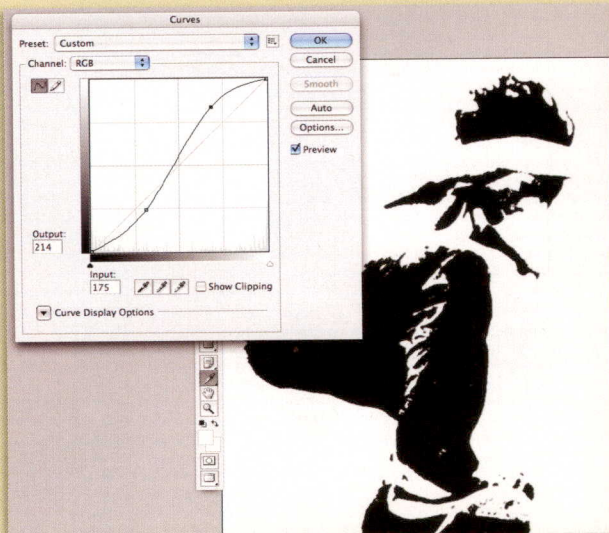
"THE FIRST THING TO DO IS GET OUT ON THE STREETS AND FIND THAT PERFECT URBAN BACKGROUND"



# Step-by-step Workshop

## 6 Blurry

Press Cmd/Ctrl+X to cut away this unwanted colour value and then select Filter>Blur>Gaussian Blur. Enter a Radius of 1 pixel. That's all that's required at this point. From the foot of the Layers palette, select Create a New Fill or Adjustment Layer, and select Curves from the options. Once in the Curves options, enter an Output value of 214 and a Input value of 175, then click OK.

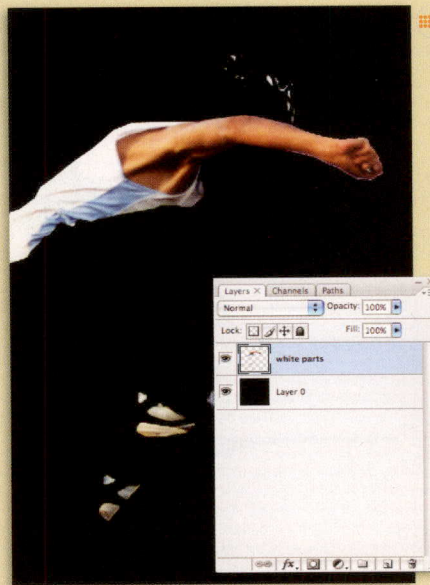
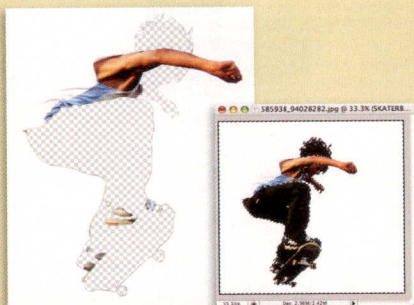


## 7 Time to spray

Merge your image and Curves layers together, and then Copy>Paste them into your composition or wall image, resizing and positioning appropriately. Press D to activate default colours, then select a soft-edged brush with a Dissolve blending mode at 30% Opacity. Using the Tab buttons to toggle through brush sizes, subtly paint your image edges, creating spray effects.

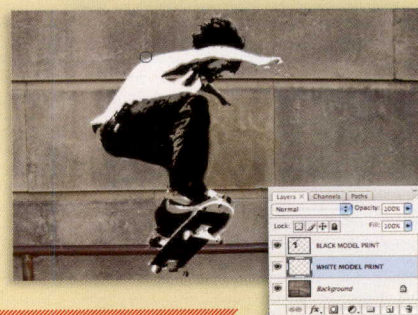
## 8 Back to the model

Be diligent in your application and then select the Blur tool from the toolbar, set at 30%, and apply to your spray edges. Revisit your original model image with the previous selection active, choosing Select>Inverse. Select the Marquee tool, press Shift and add in any other visual you wish, then Copy>Paste into a new document.



## 9 Further selections

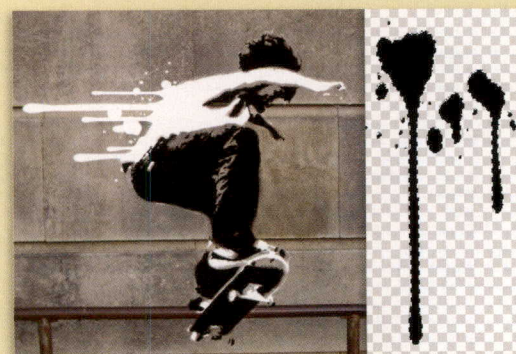
Use the Marquee and Magic Wand tools to erase all other unwanted visual values until you're left with just what's needed. Apply a Threshold Level of 85 and then colour pick out all white value. Copy>Paste your new selection into the main composition, resizing and positioning once more. Apply a 1-pixel Gaussian Blur and paint your edges with the same settings as before.



"YOUR IMAGE SHOULD NOW BEGIN TO LOOK LIKE STREET ART"

## 10 Smeared

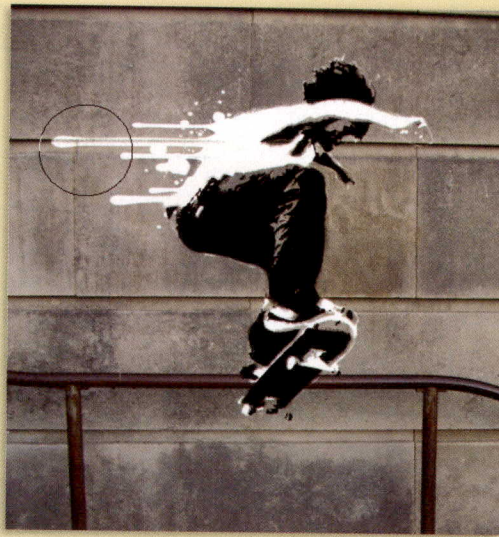
Your image should now begin to look like street art. Next up, open the provided 'drip.tif' file, Copy>Paste into your composition and press Cmd/Ctrl+I to inverse. Rotate this layer 90 degrees clockwise, and reposition, duplicate and edit until it looks like the example provided or until you're satisfied. Merge this layer with the White layer.





## 11 Fade away

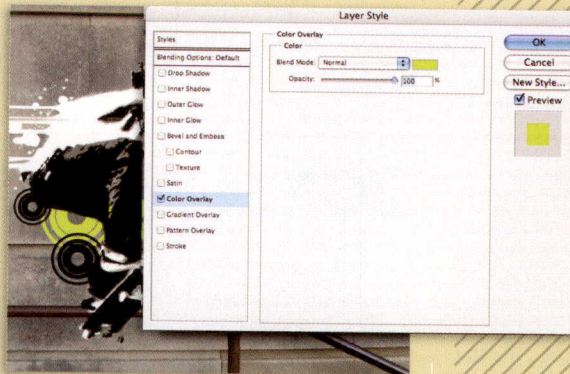
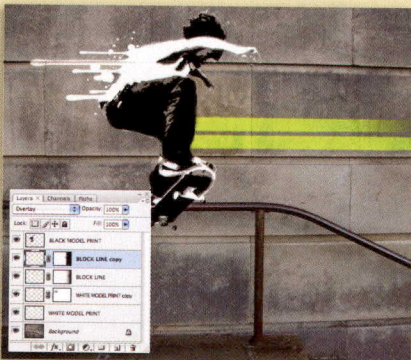
Duplicate the White layer, placing it above the original. Apply an Overlay blending mode to the original White visual layer and then add a layer mask to the copy of this layer. Selecting a soft-edged brush, again with a Dissolve blending mode set at 30% Opacity, start to rub away at the smears, from left to right, yet not eating too much into the white of the body.



# "NOW WE WILL START TO ORNAMENT OUR COMPOSITION"

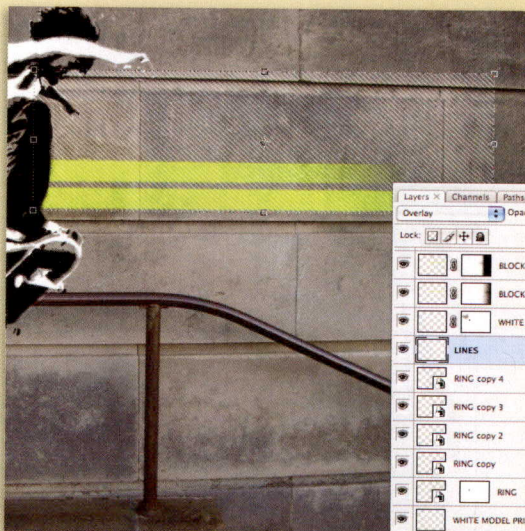
## 12 Line up

Now we'll start to ornament our composition. Select the Rectangle tool and draw a shape like that in the example, with a fluorescent green colour ('dbff11'). Rasterize this layer and apply an Overlay blending mode. Duplicate the layer, placing its counterpart just above in the composition and apply layer masks to both, fading in from the right edge.



## 13 Spherical

Again, apply spray edges with a corresponding colour, then apply a 1-pixel Gaussian Blur to both these layers. Open 'rings.tif' and/or 'rings2.tif', and Copy>Paste into your composition. Place accordingly, duplicating at will. With one of these layers active, select Add Layer Style from the foot of the Layers palette, choosing Color Overlay.



## 15 Smart Objects

Next, Cmd-click/Ctrl-click your Ring layers, converting them to Smart Objects, allowing you to set an Overlay blending mode to each. Your image should really now be starting to take shape. Open the 'lines.tif' file and Copy>Paste into your composition, placing this above your green lines. Resize appropriately and apply an Overlay blending mode, then inverse this layer (Cmd/Ctrl+I).

## 14 Colour and shape

Apply a similar green tone. Do the same with the other layers, keeping a cohesive colour scheme if you change the tone. Apply a layer mask to all these Shape layers and then, taking a soft brush once more, set with a Dissolve blending mode this time with 20% Opacity, rub away to create similar effects.



## 16 Gradient effect

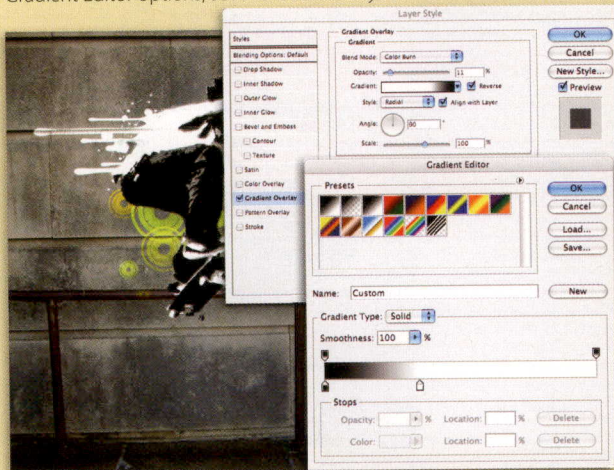
Apply another layer mask to this layer and select the Gradient tool from the toolbar. With a Foreground to Background Gradient with default colours selected, drag from the bottom-left to top-right corner of your Lines layer. Now, again selecting a Dissolve brush set at 20%, tidy up the edges of this layer. Select Filter>Blur>Blur More, softening the sharpness of your lines.



# Step-by-step Workshop

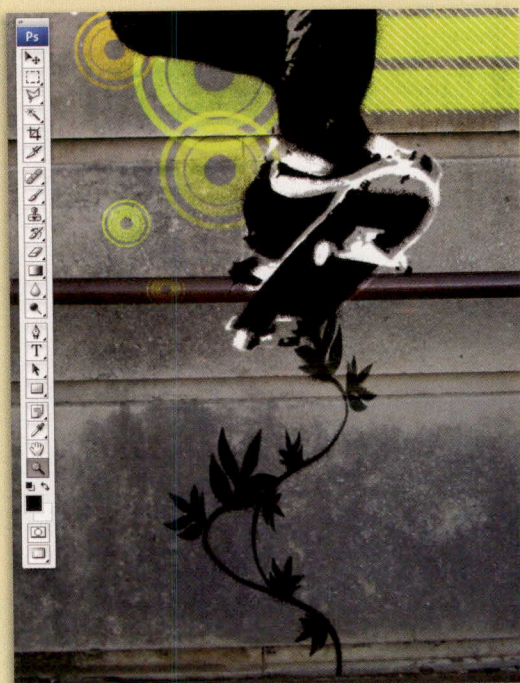
## 17 Wall light

Reactivate your Background layer, unlocking if necessary, and select Add a Layer Style, choosing Gradient Overlay from the options. In the Layer Style dialog box, set a Color Burn blending mode at 11% Opacity with a 90-degree Angle, Radial Style and 100% Scale. Activate the Reverse option and double-click your Gradient bar. In the Gradient Editor options, set the location of your White value to 35%.



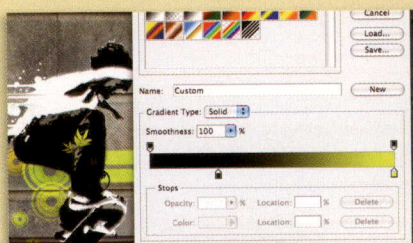
## 18 Vine design

After pressing OK to your selection, you'll notice that the exposure in your composition will change, further emphasising colour. Proceed by opening up 'vines.tif'. Copy>Paste this into your composition and again resize, duplicate and position at the foot of the model, reaching up into his board. Apply your Dissolve brush for cohesive effects and add a 1-pixel Gaussian Blur. Use an Overlay blending mode too, if you wish.



## 19 Plant your image

Copy>Paste from 'vine.tif' again, and resize and position so the vines appear to be working their way up our boarder's legs. Hit Add a Layer Style, adding a simple Foreground to Background gradient, but change the White value to a Yellow (f0f40d) and set the location of the Black value to 28% in the Gradient Editor.



## 20 Fly by

Convert your Vine layers to Smart Objects and apply layer masks, Dissolve brush effects and a 1-pixel Gaussian Blur. This should add some visual interest to the piece. For a little more, open up the 'birds.tif' file supplied on the disc and again Copy>Paste this into your composition, applying an Overlay blending mode.



## CS2 selection options

Of course, the Quick Selection tool only applies to users of CS3, so what about those of us who are working with older versions of Photoshop? Well, there is a technique that we endorse which really gets the job done. You can cut out all sorts of edges with a degree of precision by selecting your Channels palette, and deactivating all layers except one. This one will depend on the tone of your image – you want the most distinct option. Simply duplicate this layer and, with it active, select Image>Adjustments>Levels, creating a high exposure. Next, select a hard-edged brush and paint out the visual values you wish to keep, in either black or white. Once you're satisfied, Ctrl-click and select Color Range. Use the Color Picker to distinguish colour value (white or black), setting the Fuzziness level as needed. Reactivate the layer in your Layers palette and then simply Copy>Paste with your selection active.

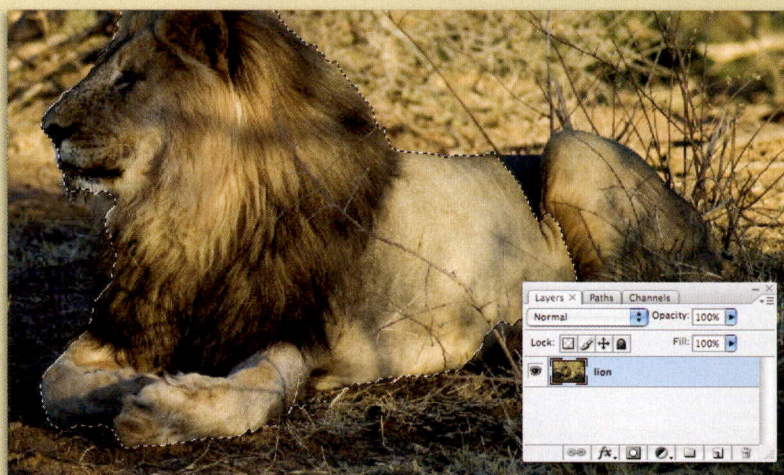


## 21 Liberty

Now it's time to add a second visual motif, so begin by opening the 'Lady of liberty.tif' file, and subject it to the Quick Selection tool and Refine Edge options as before, then apply a 140 Threshold level. Use the Color Range options to apply Fuzziness set at 160. Copy>Paste the image into the composition, resize and position at the right end of your green lines.

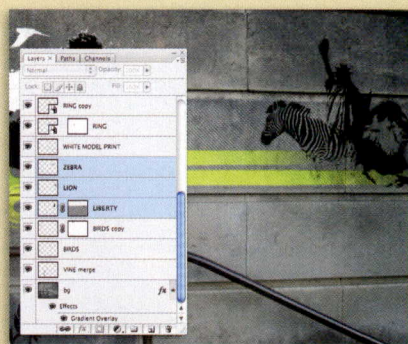


**22 Jungle love** It's time to add a little jungle love to this image, so we have supplied some animal files for you to apply. Some images, such as the lion, will be a little more difficult to cut out than the previous images. First, start by opening the 'Leave me alone.tif' file and apply the Quick Selection tool as before. This time, however, we're going to skip the Refine Edges option.



**"APPLY LAYER MASKS TO EVERYTHING TO CREATE COHESION BETWEEN ALL VISUAL ELEMENTS"**

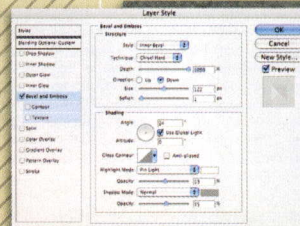
**23 Extract option** Instead, Copy>Paste into a new document then select Filter>Extract. Once here, you can apply more meticulous applications, eg when cutting hair. Of course, there are better options, but this will suffice for the effects we want. Proceed by selecting the Edge Highlighter tool and apply, using the bracket keys to alter brush sizes. You can use the Display options to check how precise your application is here.



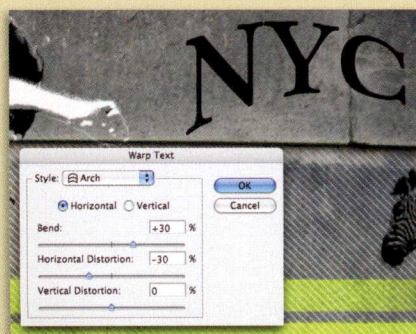
**25 Type it up** It's time for some typography, so let's begin by selecting our preferred font – something 'chunky' – for typing 'Welcome to the jungle'. Select Add a Layer Style, choosing Bevel and Emboss. Proceed to set your Style to Inner Bevel with a Chisel Hard Technique. Set your Depth to 1000% with a Down Direction, Size of 122 pixels and Soften by 1 pixel. Set your Angle to 24° with Altitude set at 0°.



**24 Compile your motif** Once satisfied, go ahead and apply the Fill tool to all other areas allowing you to access your selection. Now all that's left to do is add your Threshold, Color Range and all the previous brush and blur effects. From this you will be able to piece together a cool motif that will reside at the end of your green lines. Apply layer masks to everything to create cohesion between all visual elements.



**26 Make your mark** Set the Highlight mode to Pin Light at 53% Opacity with a white colour. Set Shadow mode to Normal at 55% Opacity with a light grey (a7a6a6). Now select the Type tool from the toolbar and type 'NYC' in your preferred font. Select Create Warp Text, applying an Arch Style, 30% Bend and a -30% Horizontal Distortion.



**27 Signed and sealed** Opening 'Flora shape.tif' and 'Vine.tif', decorate your text. You can then merge these layers into a single embroidered piece of typography, applying the effects you've previously learnt. Position as preferred and you're pretty much done. Of course, you should go around and tweak effects, adding any other visual elements that might be cool, and painting/blurring where appropriate.











#### ON THE DISC

Aimee has teamed up with photographer Marcus J. Ranum (<http://photography.ranum.com>) and model Wenona to provide the stunning base image for this tutorial. The model stock, dress and Steampunk brushes are provided on the CD. All other files are linked so you can download the content at your convenience. There are also bonus links to stock photos taken by Aimee herself.



#### OUR EXPERT

**Aimee Alison Stewart**

Aimee is a self-taught artist whose work is an eclectic kaleidoscope of unique visions. She's powered by coffee, chocolate, music and afternoon naps! [www.foxfires.com](http://www.foxfires.com)

# STEAMPUNK STYLES

*If you fancy being an airship pirate and tinkering on inventions made of polished brass, clockwork gears and tesla coils, this is right up your alley. Grab your goggles, fire up the dirigible and let's go!*

**S**teampunk is a genre full of romantic Victorian aesthetics laced heavily with improbable steam-powered machinery and scientific gadgetry.

So it makes sense that artwork based on this would be as inventive as its namesake. This tutorial gives you liberal room to play with your own ideas. The suggestions found here will enable you to utilise brushes and layer styles to achieve metallic details and colours that summon up thoughts of glowing laboratories and exotic airships. It will also help you establish what sort of stock will help you create a well-travelled, eclectic atmosphere.

You will need to download and install the layer style plug-in I have linked you to in the text document on the disc in order to create the metallic brushwork. You'll also need to download the stock available at the links provided. There are many extra stock choices for you, so you can create your own look or mimic what is presented here.

Portions of this tutorial will be easier if you have a graphics tablet. Also, music is a huge inspiration – and my preferred Steampunk soundtrack is Abney Park's album *Lost Horizons*, found at [www.abneypark.com](http://www.abneypark.com).

## Being stocked

I have found it invaluable to be a part of the deviantART community. There are many stock providers there who enjoy working with artists, and provide quality resources for those who respect their rules and guidelines.

My advice is to branch out and think about becoming a member. The generous people who provided stock for this tutorial are: <http://photography.ranum.com>, <http://angelus-knight.deviantart.com>, <http://neikeitaro.deviantart.com>, <http://epitomei-stock.deviantart.com>, <http://necrosensual-art.deviantart.com>, [www.brushes.obsidiandawn.com](http://www.brushes.obsidiandawn.com) and [www.yazooy.com](http://www.yazooy.com). I also utilise [www.sxc.hu](http://www.sxc.hu), but have found I really enjoy photographing my own stock as well. Other resource links to consider are <http://commons.wikimedia.org>, [www.imageafter.com](http://www.imageafter.com), [www.freemediagoo.com](http://www.freemediagoo.com) and [www.openphoto.net](http://www.openphoto.net).

**"THINK OF GLOWING LABORATORIES AND EXOTIC AIRSHIPS..."**



# Step-by-step Workshop

## 1 Ahoy

An initial backdrop helps create the mood of the piece and establishes the overall size of the work. For this particular portrait, you want to give the illusion of a wall and a floor. To do this, extract the aged paper stock, and add it in two separate layers. Let them overlap slightly, with the joining edge defining where you wish the 'wall' to end and the 'floor' to begin.



## 2 Aesthetics

Extract the model and paste her on your canvas, resizing as needed. Use a soft-edged brush with the Smudge setting at 60%, and smooth skin and fabric. Use small movements for the skin, and be careful not to over-smudge shadows. Reduce the size of the brush, and increase the intensity of the Smudge tool to refine areas around the eyes and mouth, taking care not to blur crucial expression lines.



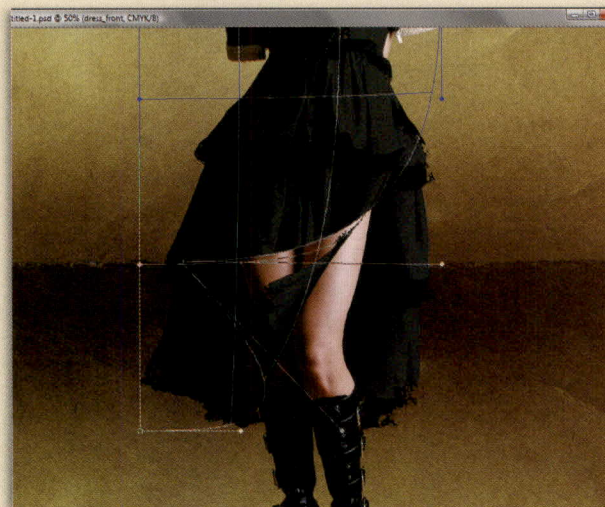
## 3 Bits and bobs

To create a true Steampunk girl, extra details are a must. Add machine gears, clock faces, and other bits and pieces of machinery to her goggles. Colourful dreadlocks, or 'falls', are a perfect detail to add. Extract individual braids and use Edit>Adjustments>Warp or Filter>Liquify to help morph them to fit your portrait. You can hand paint more braids in later.



## 4 Frocks

The dress provided only needs minor Warp adjustments to fit. To flip the skirt's edge, go Layer>Duplicate Layer, placing one in front and one behind the model. Select the front layer and Edit>Transform>Warp. Take the bottom right-hand corner of the Warp box and drag it over itself, right to left. Apply, then select the second layer and add a shadow behind her legs using a soft brush on Multiply at 15% Opacity. To reveal the overlapped areas of scarf and jacket, select the front dress layer, reduce the opacity and erase the areas that overlap. Restore the opacity when finished.



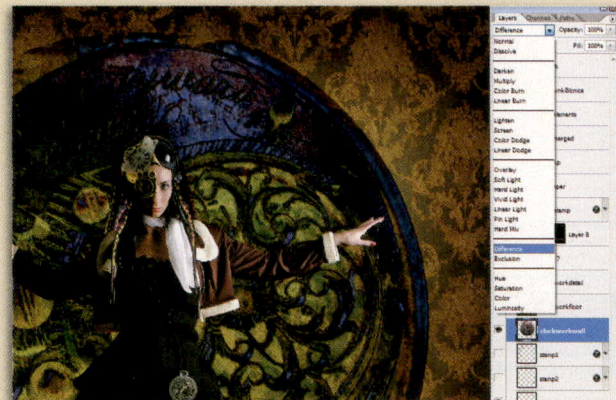
## 5 Frillery

Layer the wallpaper stock, resizing as needed. Pick the Soft Light blending mode. For a bottom border, click the wallpaper layer and use the Marquee to select and copy a thin strip, then paste. Drag it to where the 'wall' meets the 'floor'. Blending modes, Curves or Brightness and Contrast will help to blend this detail.



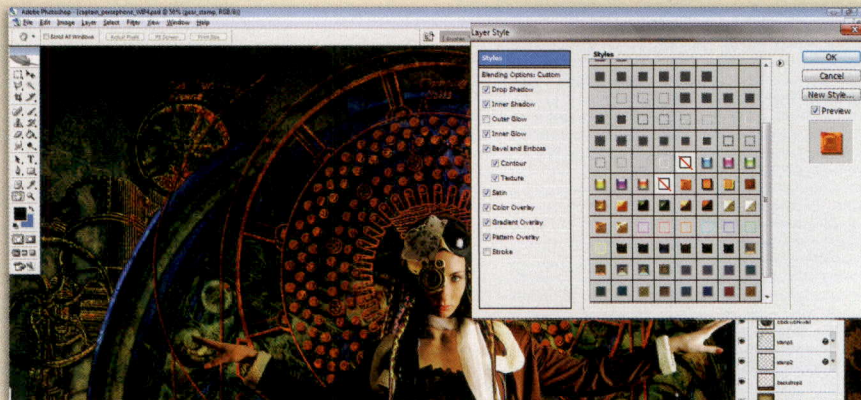
## 6 Centrifugal force

A watch casing provides a great background frame, so extract it and resize it to fit your portrait. In the blending modes select Difference for colours resembling an industrial oil slick. By duplicating the layer, you can add to the intensity of the colours. You can also play with layer adjustments to change the colour and hue.



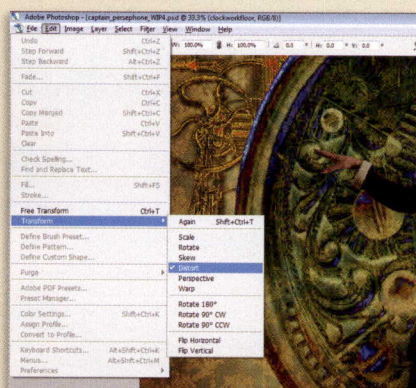
## 7 Cobbled brass

Choose a machine brush and stamp it on a new layer. Click Layer>Layer Style>Blending Options. Click Styles and choose Crude Orichalcum or experiment with others. Edit>Transform>Rotate the image, and place it wherever you wish, erasing overlapped edges. Repeat as desired. Place one behind her head to frame her face. Add more photo images, such as the clockface detail, beneath the brush layers.





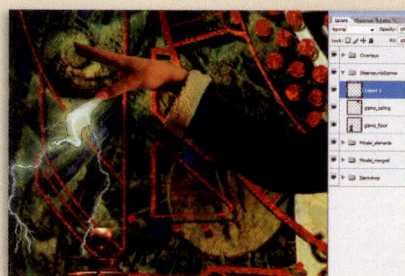
# "IN THE BLENDING MODES SELECT DIFFERENCE FOR COLOURS RESEMBLING AN INDUSTRIAL OIL SLICK"



**8 Catwalk** To add floor detail, duplicate the clockwork layer and drag it down until the top edge meets the bottom of the wall. Now go to Edit>Transform>Distort or Edit>Transform>Perspective to pull the edges of the picture out until the perspective matches the floor. Again, blending modes are essential for blending this into the piece. Overlay and Soft Light both work very well for this.

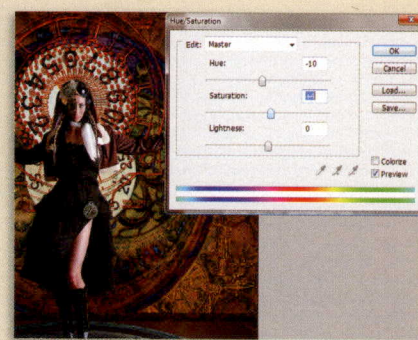


**10 Cargo** Create Steampunk props by combining maritime objects like clockwork globes and orreries with old gears, pipes and other industrial objects. I used the same globe twice and flipped it vertically. This one is left as-is, but you can add all the detail you want with the extra stock provided. Experiment!

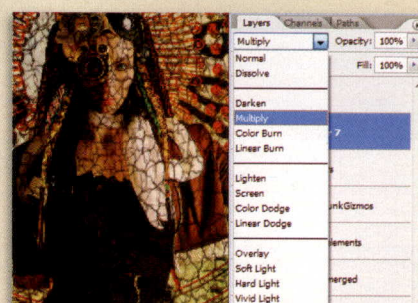


**11 High voltage** Lightning brushes are perfect for duplicating the blue glow of a sparking tesla coil. Select a bright blue, and apply each lightning brush on its own layer. Click Edit>Adjustments>Warp to curve the lightning around an object. For a steamier glow, use a large soft-edged brush on a low opacity and use Color Dodge or Pin Light in the blending modes to highlight reflective surfaces.

**13 Smooth sailing** Time to add more details, layering as desired. Play with Layer>New Adjustment Layer>Color Balance for rich results. Add more gears and gadgets. Take your time, and hand paint strands of hair, laces, chains and other easily customisable features. It's a Steampunk world – unleash your imagination!



**9 Ambience** At this point, it helps to add an adjustment layer of colour to help the ambience of the overall piece. Click Layer>New Adjustment Layer>Hue/Saturation and experiment. Be subtle – you can always add more later. You can also try adding different adjustment layers on top of each other and then lightly erasing through areas of them to replicate light reflection and glow.



**12 Weather-beaten** Textures always pull a piece together. With Steampunk art, try cracked paint, scratched metal or old paper textures. Layer it over the top of your work, then choose Multiply, Overlay or Soft Light in the blending modes. You can reduce the opacity or use your Eraser tool on a low opacity to eliminate textures from skin and other areas where it's not needed.

## Little treasures

By applying the same kind of metallic layer style you used on the machine brushes in step 7 to the brush you're drawing with, you have an immediate 'metal' look that translates well when drawing chains, wires, jewellery or any other detail you come up with. By adjusting the opacity and brush size, you could draw metal meshwork, veils, ornate etchings, fish scales and many other things. Download a variety of layer styles and have fun experimenting! Remember, you can change the default layer options and add or remove things like drop shadows or pattern overlays to create a whole new look.







## WORKING WITH RAW PHOTOGRAPHS

*RAW files represent the ultimate in flexibility for digital photographers – here's how to make the most of them*

© Richard Johnson

### ON THE DISC

This is a tutorial that can be performed on any RAW image, so hunt out an image you have yet to process and follow the steps.

### OUR EXPERT

**Josie Reavely**

Josie has a passion for photography, and all her spare time is spent photographing everything from rugged landscapes around the world and a variety of motorsports, to wildlife and creative projects – as well as her beloved cat, Apollo.

**D**igital photography is sweeping the creative world, offering unrivalled versatility and instant gratification.

When the medium was first introduced, digicams were the reserve of the elite, but new developments in technology have led to an increasing number of models becoming accessible to an ever-widening range of consumers, from beginner to pro.

All contemporary digicams shoot JPEGs, but professional cameras – and some consumer models – offer the option of shooting RAW. A

RAW file is uncompressed, containing every piece of digital info recorded by your sensor when you took the shot. JPEGs are compressed files, which means some of the data recorded is discarded to reduce file size. You can use a RAW file editor such as Adobe Camera Raw to process an image, tweaking everything from the white balance and exposure to the colour balance and sharpness. It gives you total control over how your finished image looks.

In this tutorial we explain how to make the best of your RAW files using Adobe Camera Raw.



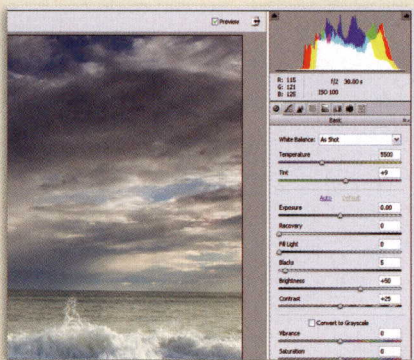
**1 Downloading RAW files**  
 Adobe Bridge allows you to preview thumbnails of your images. Discard any that you don't wish to keep (eg, out-of-focus or irretrievably overexposed images) and select Get Photos from the File menu in Bridge. Operating in Standard mode, simply select the location of your memory card or camera and adjust the Import settings, telling the program where you want your files to be stored.



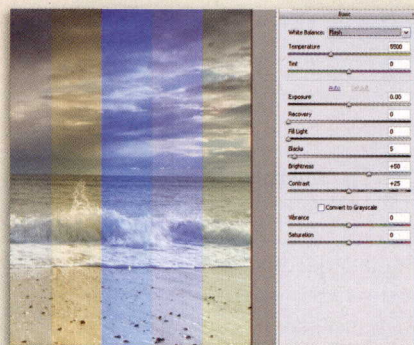
**2 Get Photos and organise**  
 Click Get Photos to initialise the file transfer process, then use Bridge to organise them. Unlock further options using Advanced mode, which allows you to add metadata to your files as they're downloading. Use the template provided in the drop-down menu or add in unique details such as your name, website and copyright details manually.



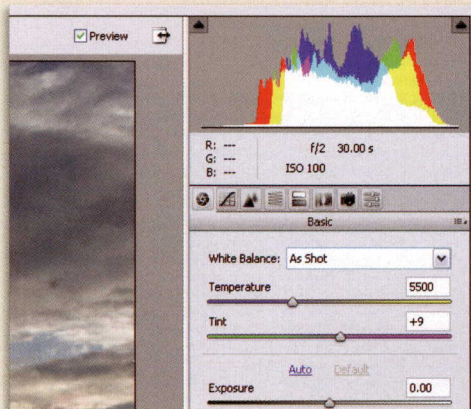
**4 The histogram**  
 This graph displays the distribution of the pixels making up your image, from black on the left to white on the right. The higher the graph, the more pixels are present in that tonal range. The histogram in ACR also shows you the distribution of individual colour channels, allowing you to spot any problem areas in your images far more easily.



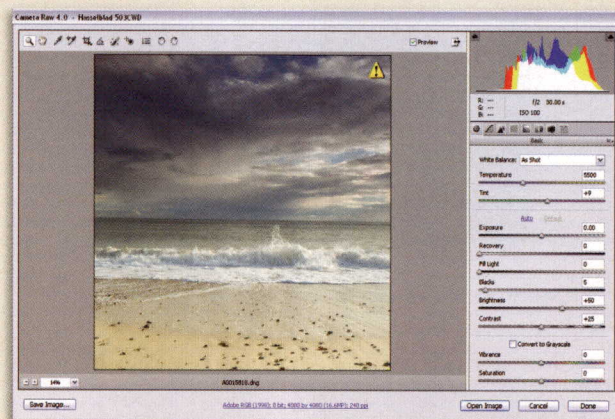
**5 White Balance**  
 This slider controls the colour temperature of your image, and demonstrates one of the key advantages of shooting RAW. Click As Shot, and ACR will read your camera's metadata, showing the WB setting that was embedded at the time you took the photo. Alternatively, experiment with the slider or drop-down menu of preset values until your image looks as warm or cool as you want it to.



**6 Exposure**  
 The next thing to check is your exposure. We can see from the histogram that there's a pretty good spread of dark and light tones throughout the image, so we can leave that slider where it is. If you've got a histogram that has all its values bunched at one end or the other of your histogram, move the slider in the appropriate direction to adjust your exposure accordingly.



**3 Get to know ACR**  
 Select a RAW file that you wish to edit via the Open command in Photoshop, or using File Browser or Bridge. The photo will be displayed in Adobe Camera Raw (ACR). A large preview image enables you to monitor the changes you make, while a Tools palette and plethora of sliders provide a comprehensive set of editing options.

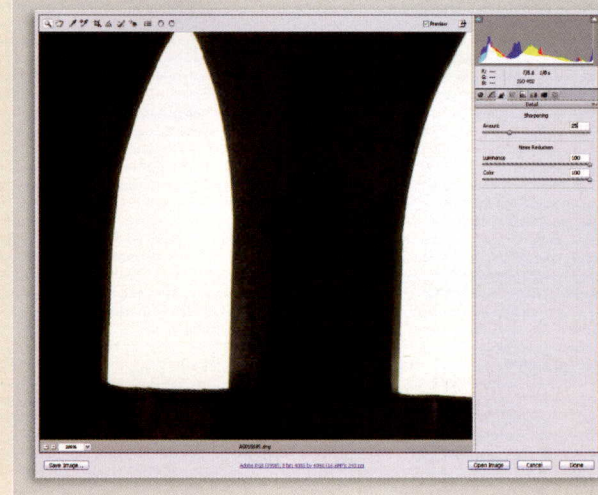


## Keep the noise down

Images that are taken at high ISOs will inevitably contain some noise, which can look unsightly. Adobe Camera Raw features a number of tools that can help to tone things down and will therefore improve the appearance of your image.

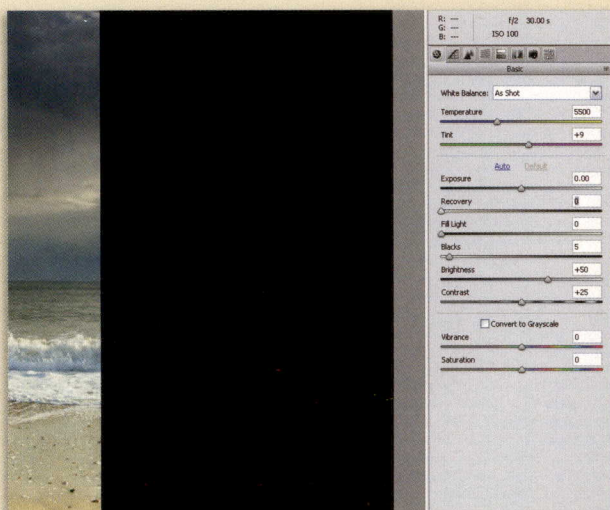
The Luminance slider works to remove the 'grain-like' noise from your photograph without degrading the edges of objects within it. The Color slider removes the random coloured pixels (Chroma noise). Try experimenting with each of these functions in order to produce smoother, cleaner results.

Although the above sliders do make a good starting point, for even better results you can try using a plug-in such as Neat Image, which you'll find at [www.neatimage.com](http://www.neatimage.com), or Noise Ninja, which is available from the [www.picturecode.com](http://www.picturecode.com) site.





# Step-by-step Workshop



## 7 Optimise the shadows

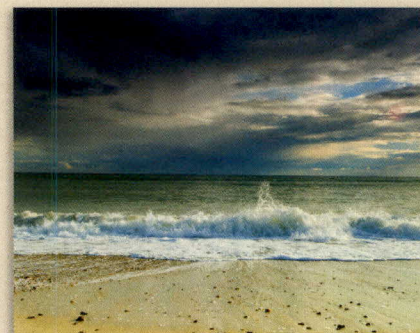
Unlike previous versions of ACR, in the latest version you don't need to worry about clipping highlights: the Recovery slider allows you to maintain details in the highlights. Hold down Option/Alt while moving the slider to get a Threshold mode preview and adjust accordingly. Use the Blacks slider to fine-tune the intensity of the shadows – again hold down Option/Alt for a Threshold mode preview.



# "ACR WILL GIVE YOU TOTAL CONTROL OVER HOW YOUR FINISHED IMAGE LOOKS"

## 8 Tonal balance

Fill Light helps decrease the intensity of harsh shadow areas, but be careful not to overdo it or you'll decrease the contrast too much and end up with a 'flat' image. Make a small adjustment to begin with, then fine-tune the effect using the Brightness and Contrast sliders or the Tone Curve panel to perfect the tonal balance of the image.

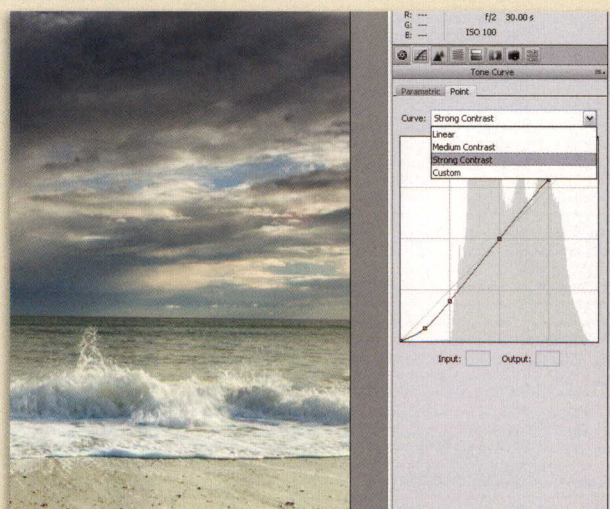


## 9 Vibrance slider

This 'intelligent' slider takes note of the colours in an image that are saturated and keeps them roughly constant, while giving weaker colours a boost. This differs from the Saturation slider, as can be seen from this split image (Vibrance at +50 on the left, Saturation at +50 on the right). The Vibrance tool also recognises and protects skin tones.

## 10 Curve panel

Use this panel to fine-tune your Contrast settings. Click on the Point Curve tab and you have the choice of selecting from some presets or applying your own custom settings. The default Medium Contrast setting applies a moderate increase in contrast, which can be boosted further by selecting Strong Contrast. Alternatively, work in Parametric Curve mode and use the sliders to alter the shape of the curve. This is a more precise method of making adjustments than manipulating the curve manually.



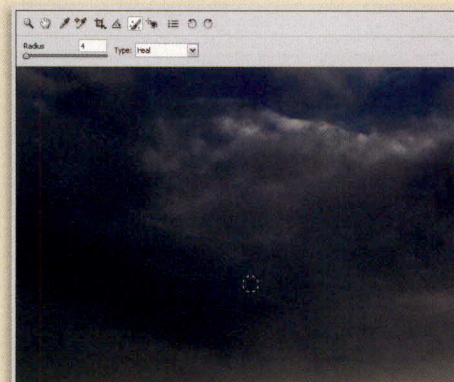
## 11 Sharpening

Unlike JPEGs or TIFFs, which your camera will have already applied a default level of sharpening to, RAW files are unsharpened, which makes them more versatile to work with and there's less chance of accidentally over-sharpening. Simply move the Sharpening slider in the Detail panel to achieve the desired effect.



## 12 Clean it up

You can remove dust caused by a dirty sensor and straighten out wonky horizons. Select the Retouch tool, set it to Heal, set Magnification to 100% and simply click on the dust spots. The Retouch tool samples the adjacent pixels and the blemish vanishes. Choose the Straighten tool and draw a line along something in the image that should be level. The picture is automatically straightened and the Crop tool selected, ready for you to trim off the excess. Save the image and you're done.





# Web Photo Gallery

*More memorable automation from Photoshop that offers web enthusiasts the chance to showcase their work with minimal effort*

**P**hotoshop's creative sciences are well known for making complex practices simply accessible. Web Photo Gallery is an option that adheres to this value. Selecting File>Automate>Web Photo Gallery (Mac) or Program Files/Adobe/Photoshop CS3/Presets/Web Photo Gallery (Windows) activates options providing creatives with the opportunity to produce a home page with subsequent thumbnail images and gallery pages, sporting full-size imagery. A multitude of interface style options are provided to satisfy the aesthetic wants of every user.

## OUR EXPERT Adam Smith

Adam Smith has been an avid user of Adobe Photoshop for over seven years and has seen many modifications, recognising and appreciating the awesome benefits of evolving creative sciences.

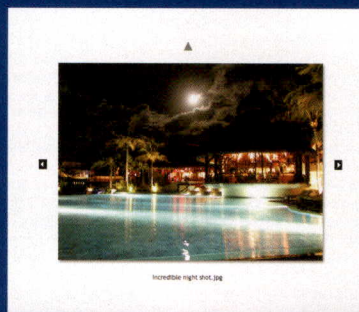
## Modify

Web Photo Gallery allows users to customise templates through editing its HTML files. For example, to set the background colour of the page to green, replace the token %BGCOLOR% with '%33D608%'. All tokens must be in uppercase, and begin and end with the % symbol.

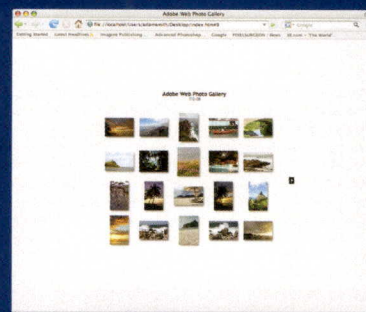
The Web Photo Gallery dialog box provides users with a set of concise options, split into three distinct sections. Select from the Styles drop menu in the Site options one of the 20 presets available, including Centred Frame, Dotted Border and Flash.

After entering your email, you can browse to your images using the Source Images options. Alternatively, you can choose images before opening, using the Selected Images in Adobe Bridge. Click the Include All Sub folders option.

**THUMBNAIL PREVIEW:** When choosing a style, the Web Photo Gallery provides an active thumbnail to give users a visual indication of the intended layout



**LARGE VIEW:** Thumbnails can be clicked on to preview a larger version, but be sure to add a copyright notice



**CUSTOMISE:** You have a few layout options that can be applied to your pages to show off your work at its best

Upon clicking Destination, users must select a folder in which to store the images and HTML pages for the produced gallery. Next users can assume a more creative stance by selecting the Formatting options. These include six preferences, each with specialist design properties:

**General** – This provides you with file extension solutions, encoding and metadata options. The Extensions drop-down menu offers you the choice to choose from either .htm or .html as the extensions. You can then apply further options such as using UTF 8 encoding for URL, add width and height attributions for images and preserve all metadata.

**Banner** – This provides the ability to input text options that appear on each individual gallery page. You can choose to incorporate Site Name, Photographer, Contact Info, Date, Font Type and Size. These options are limited to Arial, Courier New, Helvetica and Times New Roman, sizes 1 to 7, and operate with certain style types only.

**Large Images** – You can activate 'Add numerical links', which places a numeric sequence relating to your gallery pages. This option is again available for some site styles only. The Resize Image option resizes the source images. You can select a preset size from the drop-down menu or enter a custom value. You can also choose Constrain for Height, Width or Both. JPEG Quality determines the quality of images.

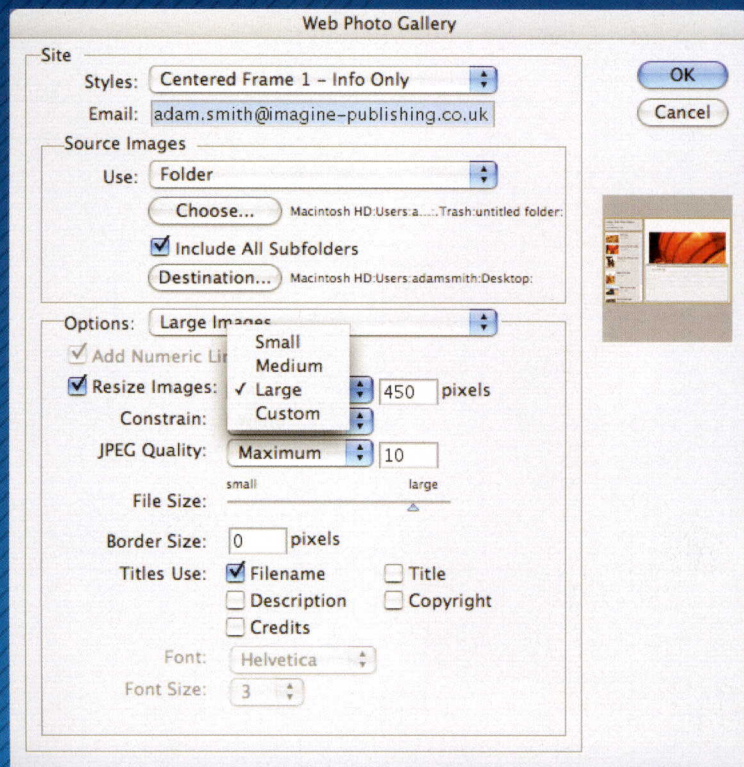
**Thumbnails** – This option allows users to define the Border pixel size, the thumbnail resolution and define the amount of image Columns and Rows. Titles Use determines what captions are displayed, including Copyright, Filename, Descriptions and Credits, and again Font style and size are applicable.

**Custom Colours** – You can define your own page complexion using these options. Not applicable with all style options, it allows you to select tones from the Color Picker palette for gallery elements including Background, Banner, Text, Active Link, Link and Visited Link.

**Security** – Content specifies the displayed text, including Filename, Description, Credits, Title or Copyright, to display text drawn from the File Info box. You can customise, selecting Custom Text. Position and Rotation options provide the ability to align and place the text at varying angles.

## Best results

Be mindful when utilising the Resize Image option. Photoshop uses the default image interpolation method set in Preferences. Choose Bicubic Sharper as the default for best results when reducing image size.









# VIVID COMMERCIAL EFFECTS

*Be inspired by an iPod advert and replicate its contemporary creative effects*

**W**e pride ourselves on having our finger firmly on the creative pulse.

Therefore, it makes sense that we should be presenting you with some of the most contemporary art styles in the commercial and professional arts sectors in our tutorials.

In recent years, no company has oozed style like Apple. Using colour and lighting to maximum effect, this leading brand has created some of the most stylised and innovative advertisements to date.

For example, the very cool Apple Coldplay advert promoting iPod and iTunes tantalises our senses – and we undoubtedly have been inspired, especially with the plethora of

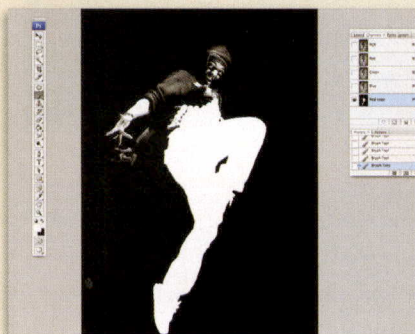
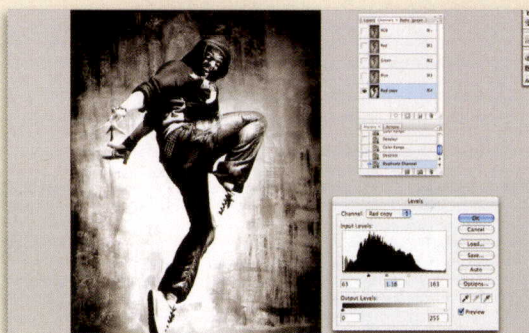
Photoshop lighting effects available. This tutorial will imitate such effects, but still allow you to create an individual piece.

Over the next four pages, we will focus on creating exposure and lighting using the extensive range of Photoshop's tools and functions. These include Alpha channels, adjustment layers, layer structure, blending modes and Overlay-neutral layers, allowing you to apply stunning effects directly to your digital canvas.

Only Photoshop can provide such powerful functions and options to recreate these vivid effects. So read on and create your own commercial-standard photomanipulation.

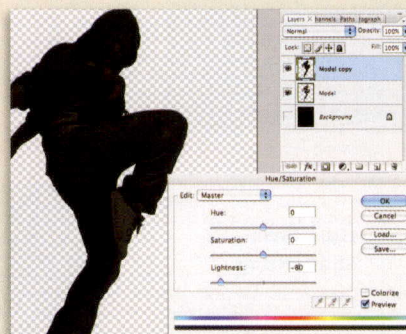
## 1 Cut out the model

Open 'iStock\_000004876182Large.jpg'. Activate the Channels palette and duplicate the Red channel. With only 'Red Copy' active, select Image>Adjustments>Levels and adjust the Input to: 63, 1.16 and 163. Click OK and select a hard-edged black brush. Zoom in and paint over the areas you want to erase, altering the size as needed.



## 2 Painting in, painting out

Apply a hard-edged white brush to the areas you wish to keep, ie the model. Switch on the RGB channel to check the accuracy of your selection, but remember to turn it off. Cmd/Ctrl-click the Red Copy channel's thumbnail to create a selection. Activate the Layers palette (you may need to double-click the background layer and hit Cancel to the New Layer dialog).



## 3 Copy and paste

When your Layers palette is active, the layer thumbnail will turn blue. Create a new document of the same size with a black background, and Copy/Paste your model, calling its layer 'Model'. Duplicate the Model layer, then on the 'Model Copy' layer select Image>Adjustments>Hue/Saturation, decreasing Lightness to -70.



### ON THE DISC

On the disc you will find an image by Alexander Yakovlev, a freelance photographer whose works you can sample at [www.ayakovlev.com](http://www.ayakovlev.com). He kindly provides our lively dance model, Gabriella Fabbri, [www.i-pix.it](http://www.i-pix.it), provides us with sensual smoke image that will add ambience to your composition. There's also the layered version of the final image.

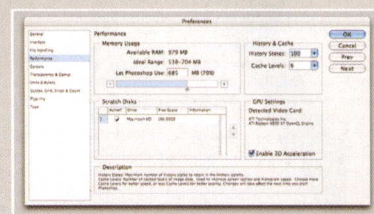
### OUR EXPERT

**Adam Smith**

As a writer, it's one of Adam's many tasks to search out contemporary and fresh styles, keeping readers supplied with the most up-to-date and inspirational artworks. He also has a few ideas on tutorials and once he came up with this one, he couldn't wait to get started.

## Preferences

Seeing this is an image that requires a lot of individual and numerous treatments, collecting multiple layers, it makes sense to set your Preferences to optimise workflow. Selecting Photoshop>Preferences (Mac) or Edit>Preferences (Windows), choose the Performance>History & Cache options and apply a considerable amount of History States, say about a hundred. This means you can take more non-destructive steps back in a live image, through your History palette, eradicating any risk of you trying to revisit past erased applications.

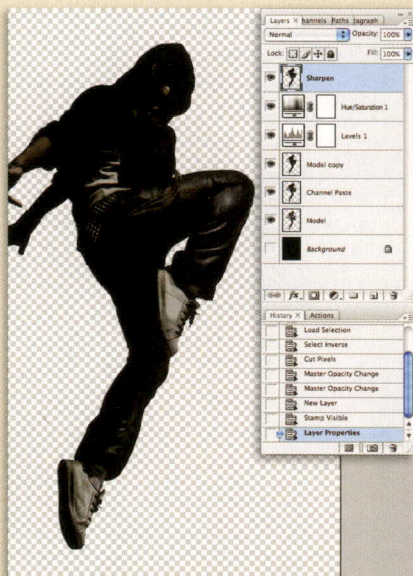
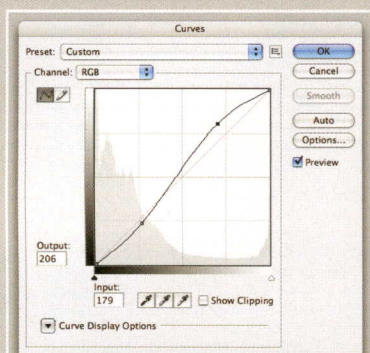


**"USE THE RGB CHANNEL TO CHECK THE ACCURACY OF YOUR SELECTION"**



## Fine-tuning

If you feel that your image effects need to be softened or enhanced once you have finished the tutorial, you can fine-tune your composition. The best and most time-efficient method for doing this is to make the most of Photoshop's adjustment layers. As we're dealing with lighting effects, Curves, Channel Mixer, and Color Balance really excel at making accurate and effective alterations. They will command your colour schemes and exposure with precision and can be altered simply through the use of blending modes and opacity levels. They're also active at all times so can be edited whenever you like.



## 8 Tidy and merge

Cmd/Ctrl-click the Model layer thumbnail to activate the model's selection, then select the Channel Paste layer, press Cmd/Ctrl+Shift+I, then Cmd/Ctrl+X, erasing the background. Create a new layer named 'Sharpen', hide your background layer and, with this new layer active and placed at the top of your stack, press Cmd/Ctrl+Shift+Alt+E.

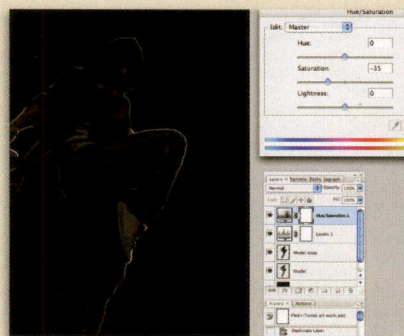
## 4 Feathered edges

Cmd/Ctrl-click your blacked-out Model Copy layer's thumbnail, then press Cmd/Ctrl+Shift+I, inverting your active selection. Choose Select>Modify>Feather and set a Feather Radius of 5 pixels. After clicking OK, press Cmd/Ctrl+H to hide your active selection and press the Backspace key 20 times, revealing the Model layer edges from underneath.



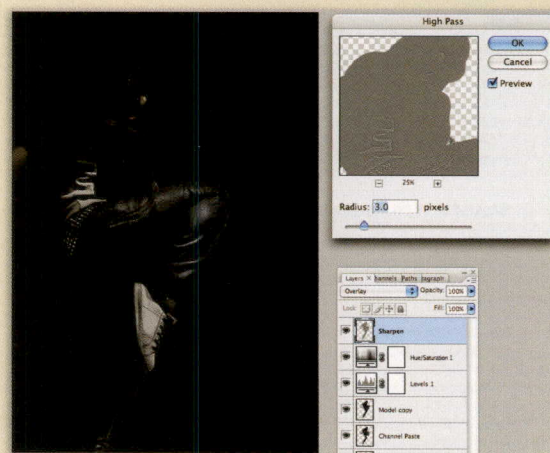
## 6 Reveal more edges

Apply a Hue/Saturation adjustment layer in the same manner and decrease Saturation to -35. Activate your Model Copy layer, Cmd/Ctrl-click its thumbnail, press Cmd/Ctrl+Shift+I, then Select>Modify>Feather, with a Radius of 10. Hit Backspace once. Hide your Model Copy layer and open the Channels palette. Duplicate the Blue channel and hide the others.



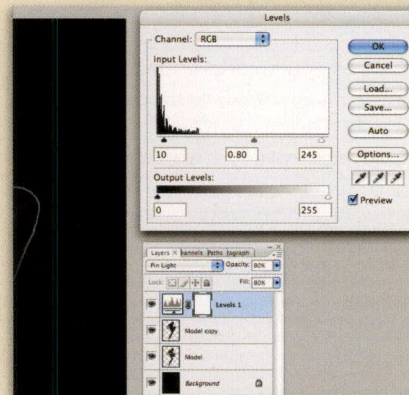
## 9 High Pass sharpening

Apply an Overlay blending mode to your Sharpen layer and then select Filter>Other>High Pass, with a Radius of 3 pixels. Duplicate your Sharpen layer, drop the Opacity to 40% and apply a Vivid Light blending mode. We're now done with our model and can start on our back-lighting. Turn your background layer back on and create a new solid black layer.



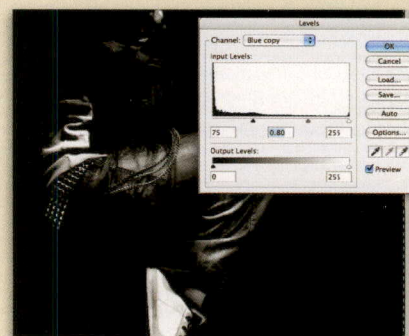
## 5 Levels adjustment layer

Cmd/Ctrl+D to deselect and then apply a Multiply blending mode at 95% Opacity, to your feathered Model Copy layer. Select Levels from the Create New Fill or Adjustment Layer option at the foot of the Layers palette. Apply the following Input Levels: 10, 0.80 and 245. Click OK and apply a Pin Light blending mode at 80% Opacity and Fill.



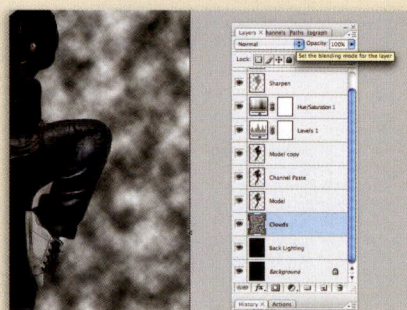
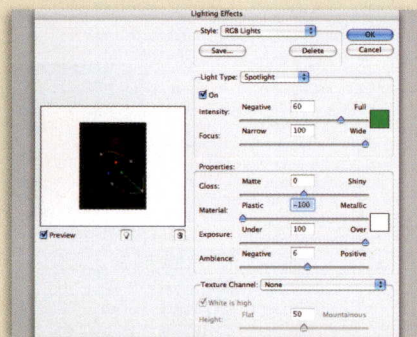
## 7 From channels to layers

Select the Rectangular Marquee and draw a box around the whole image. Open the Levels dialog and apply the following Inputs: 75, 0.80 and 255. Copy the selection, switch back to the Layers palette, create a new layer and paste the image into it, naming it 'Channel Paste'. Place it beneath your Model Copy and apply a Multiply blending mode. Reveal your Model Copy layer with a 40% Opacity.





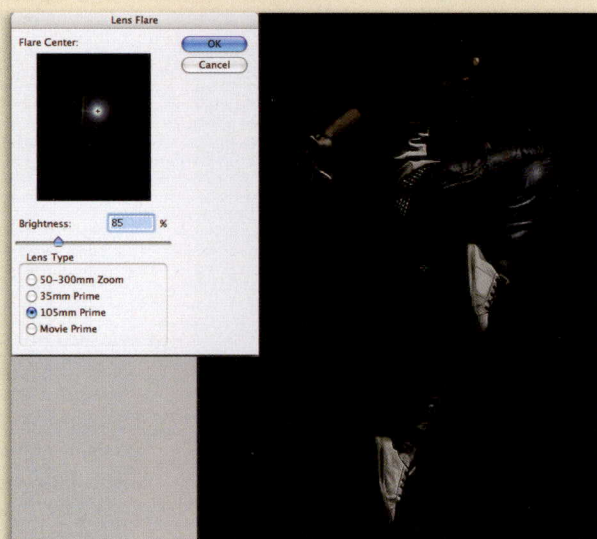
- 10 Render lighting effects**  
Name this layer 'Back Lighting' and place it above your background layer. Select Filter>Render>Lighting Effects and choose RGB Lights from the Style drop-down menu. Set the Intensity to 60 and Focus to 100 under Light Type. In the Properties options, set Material to -100, Exposure to 100 and Ambience to 6.



- 11 Render cloud effect**  
Click OK and select Filter>Blur>Gaussian Blur, then apply a high-pixel Radius between 50 and 70. Apply the Screen blending mode to the layer. Create a new solid black layer, named 'Clouds'. Place this above your previous layer and press D. Select Filter>Render>Clouds, and then apply an Overlay blending mode.

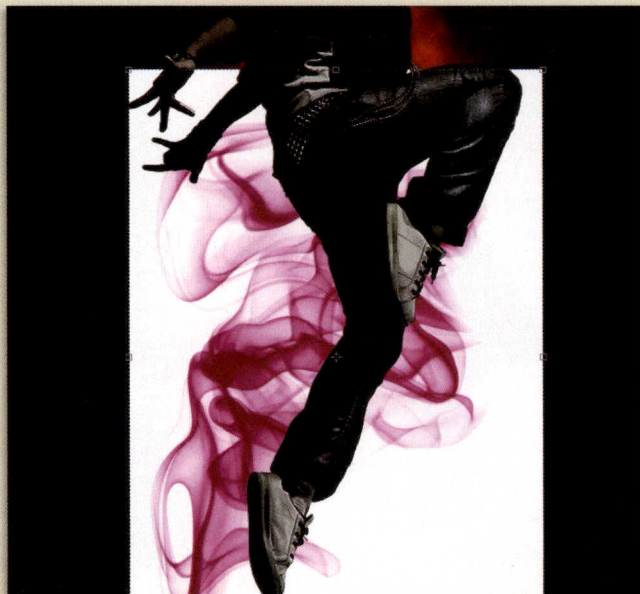
### 13 Applying back lighting

Fill the Lens layer with black. Select Filter>Render>Lens Flare. Choose a 105mm Prime as the Lens Type, then set Brightness to 85% and position the flare so it falls behind the model's raised knee using the Flare Center. Press OK. Select Filter>Blur>Gaussian Blur and apply a 50-pixel Radius. Duplicate your Lens layer and apply a Color Dodge blending mode to the copy.

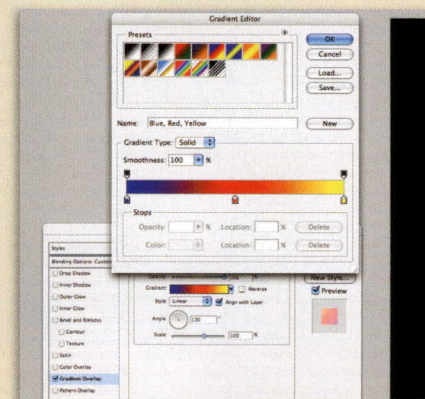


### 14 Establish your colour scheme

Reactivate the Gradient Overlay in the Clouds layer. Change the colours in your gradient for a personal touch by double-clicking a Color Stop and picking a new colour in the Select Stop Color dialog. You can also change the Angle to suit. Open '956935\_58999363.jpg' from the disc, and Copy/Paste into your composition, naming the layer 'Smoke'.

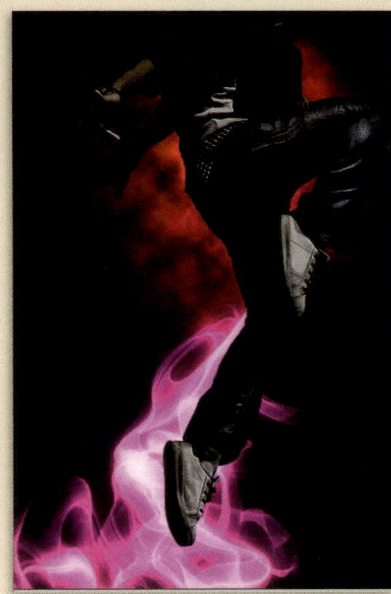


- 12 Use the Layer Styles**  
Next, select Gradient Overlay from the Add a Layer Style option at the foot of the Layers palette. In the Gradient options apply an Overlay blend mode and Angle of 130 degrees. Activate the Gradient Editor, through the Gradient bar, and apply a Blue, Red, Yellow preset. Create a new layer named 'Lens', and place this beneath your Back Lighting layer.



"CHANGE THE COLOURS IN YOUR GRADIENT FOR A PERSONAL TOUCH"

- 15 Smoke screen**  
Cmd/Ctrl+I, select Edit>Transform>Flip Horizontal, then position and resize your layer. Use Hue/Saturation to give it a pink tone. Apply a Screen blending mode and duplicate the layer. With the copy active, select Filter>Blur>Gaussian Blur with a Radius of 45. Duplicate the blurred copy layer and apply a Color Dodge blending mode. Activate your original Smoke layer.

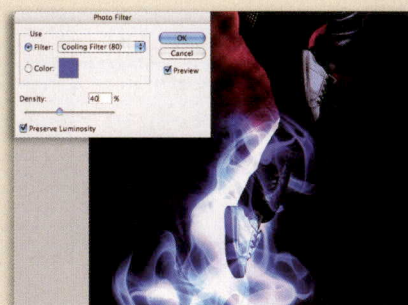
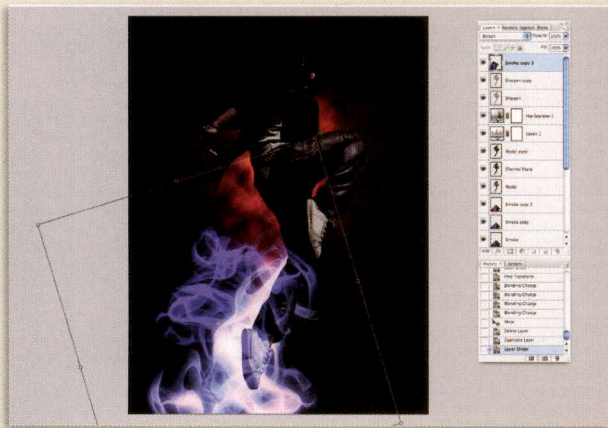




# Step-by-step Workshop

## 16 Structuring smoke elements

Select Image>Adjustments>Hue/Saturation and decrease the Hue to -105. Select the Smoke Copy layer and do likewise. Now duplicate your original Smoke layer, lifting it to the top of the layer stack. Rotate this by 163 degrees and add a layer mask. Select a black soft-edged brush at 50% Opacity and apply to the areas to erase.

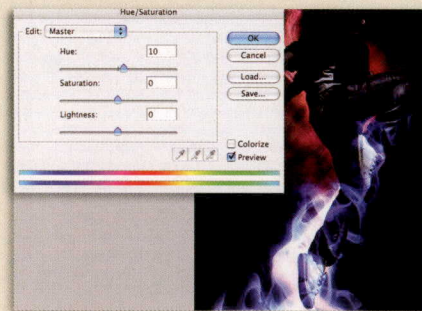


## 17 Photo Filter effect

Apply a Photo Filter, selected from the Layers palette's New Fill or Adjustment Layer options, placing it above all the layers. Select a Cooling Filter (80) set to 40% Density and click OK. Duplicate the Smoke Copy 2 layer and resize, positioning over the raised leg, and, as before, erase detail where needed. Download and open image number 754686, from [www.sxc.hu](http://www.sxc.hu). Copy/Paste into the composition.

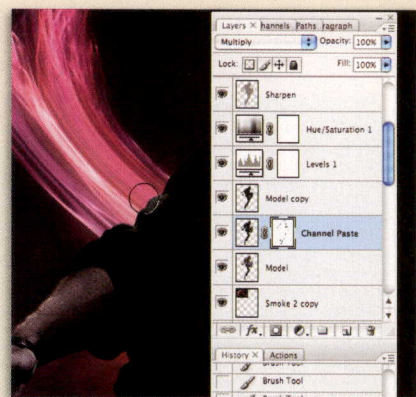
## 18 More smoke

Position this layer beneath the Model layer, and position the image behind the model's arms, then apply a Screen blending mode. Decrease the Hue to -10 in the Hue/Saturation options and duplicate the layer. Apply a Gaussian Blur with a 35-pixel Radius to this copy layer, then a Linear Dodge (Add) blending mode. Select the Hue/Saturation options, increasing Hue to 10.



## 19 Adding other colours

Create new layer, named 'Back Colour', placing it above the Clouds layer. Select a large soft-edged Oil Medium Wet Flow brush and build up a swatch of different colours, from the bottom to halfway up the composition. Add a maximum-pixel Radius Gaussian Blur filter. Use Transform>Scale to pull up the layer so it's in line with the top of the model's head.

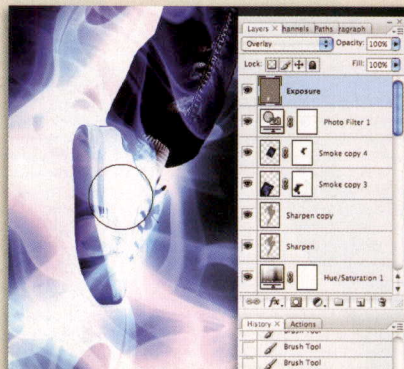


## 20 Working on the edge

Add a maximum-pixel Distance Motion Blur, with a 49-degree Angle. Select Filter>Noise>Add Noise set to Gaussian, Monochromatic, with a 12% Amount. Apply a Linear Dodge (Add) blending mode at 50% Opacity. Activate the Channel Paste layer and apply a layer mask. Select a 30% Opacity soft-edged brush and erase the model's edges where they meet your lighting.

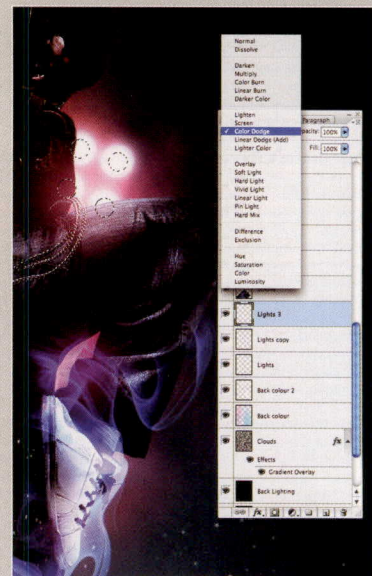
## 21 Go it alone

Holding Alt, create a new layer. Select Overlay from the Mode options, activating the Overlay-neutral icon and click OK. Now you can use a soft-edged white brush to create highlights, and black to create shadow. From what you've learned you can now add your personal touch, creating shapes and blurring to create exposure effects, finishing off this contemporary composition.



## Extras

You'll notice that there are image elements in the final composition, which haven't been covered in our 21 steps. However, don't panic as they are simply some basic final touches and purely decorative. If you utilise the skills within the tutorial, then these effects should be easy to fathom. Most of the light 'flotsam' or particles are 100 per cent digital, using brushes, Shape tools, rasterising, and Gaussian Blur and Motion Blur. Exposure is then applied by duplicating, layering, and using various blending modes – selecting from Screen, Linear Dodge (Add) and Color Dodge. Just sit back, experiment and have fun.





# Performance with Preferences

*Photoshop offers many practical functions that can speed up your workflow – Insider Info takes a look at how Preferences has a major part to play in producing such a slick performance*

**P**hotoshop's Preferences options are a great way for users to specify and control their creative performance. Here you can identify general display options, file-saving options, performance options and much more. However, there are a few defaults that can be reset and applied when improving restoration and creative applications. Let's start with Preferences>General.

## General

Here you'll be confronted with several options that can create enhanced workflow, beginning with the History Log. This can be an essential option, once understood. Access the History Log options by clicking the empty well and you'll see the Save Log Items To options. Each serves a certain purpose, suited to several types of users and ability levels. Metadata is suited to those who wish to embed application information into the saved file itself. Text File

creates a separate document listing application and should be saved in an appropriate place.

## Edit Log Items

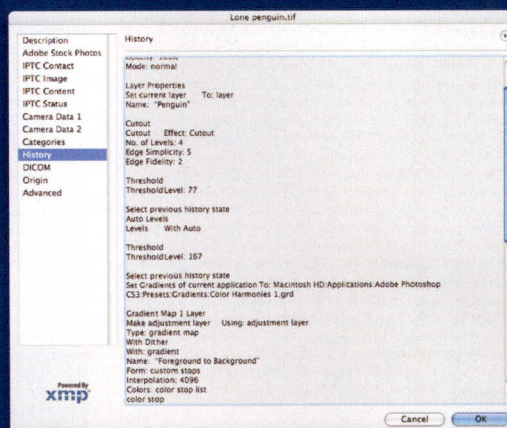
This option is also accessible within the History Log options and allows you to specify what information is logged in your metadata or text file. Sessions Only acts simply as a time log, recording the times of access and closing of a file. Concise will log the features used in their specific order of applications, but no specific settings are recorded. If this function is appealing, then select Detailed. This setting will enable files to record comprehensive application details, which is handy if you wish to recall and reapply certain settings to other similar imagery.

### OUR EXPERT Adam Smith

Adam Smith has worked on numerous previous commissions for *The NDSF*, as well as having work published in *The Times* and in several online and editorial publications. Adam is partial to creating his own photomontage, freehand and digitally enhanced illustrations.

## Scratch disks

Photoshop uses RAM to work quickly and efficiently at all times. However, this can be used up by other applications, so the Performance Preference option, Plug-ins & Scratch Disks in CS2, allows you to set up to four active scratch disks. Photoshop will utilise these to write and store part of the file data, saving space and sustaining efficiency.



## History States

This is such a simple option, but is often a necessity for those working with a large number of processes, for example, montage, manip and restoration artists. In CS2, this can be found in the General options of Preferences, but in CS3 it's found in the Performance options. This preference basically states the amount of steps that are recorded and remembered in your History palette. With the maximum value of 999, this option offers those who deal with many layers the chance to take a step back at any time, after mistakes or dislikes are encountered.

## Cursors

Known as Displays and Cursors in CS2, this option has four standard options, each specifying a certain mode of applying and viewing your applied digital media. You can be forgiven for overlooking Standard and Precise, with default set to Normal Brush Tip. However, activating Full Size Brush Tip offers deliberate application, confined within the borders of the brush. This helps control all brushes, including Cloning, Healing and Erasing.

Another relevant addition is Show Crosshair in Brush Tip. This can be helpful when cloning or healing an image. You can also incorporate View>Rulers, dragging and dropping a

guide, to use the Clone Stamp tool with perfect registration, corresponding to the original image.

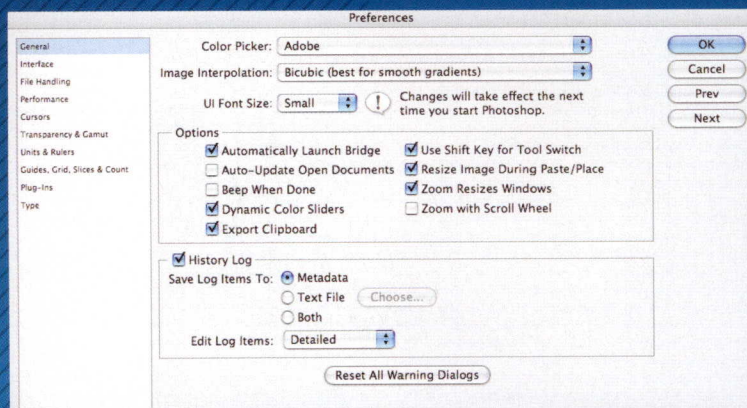
## Performance options

Your Memory Usage and Cache settings are options that will ultimately determine the speed of Photoshop's functions and applications.

Incorporated in CS3's Performance Preference options, CS2 users can access them in the Memory and Image Cache options. Your Cache setting will determine whether user preference is towards quality or speed. A lower Cache Level will confirm quality, while higher confirms faster application. This function is used to improve screen redrawing and histogram speed. Memory Usage denotes the amount of memory assigned to Photoshop. Users should try on their own systems to see how much RAM is available and how much can be allocated to Photoshop.

## Handy bits

Other useful functions that can be set are the choices in the General and Interface Preference options. Here you can set to Automatically Launch Bridge or Show Tool Tips, which are useful in informing users about the functions of certain applications and tools. They are displayed in a small yellow dialog box.



**PLATFORMS:** Preferences can be found in separate areas on both platforms. To access on a Mac, select Photoshop>Preferences. On a PC select Edit>Preferences. CS3 varies from CS2, but all functions are present regardless



# Inter view

## MARTIN LISEC

*Since defying the drawbacks of the communist society he grew up in, Martin Lisec has become a respected illustrator and concept artist*

**W**hen Martin Lisec was a five-year-old boy, he had a book about prehistoric animals. He was so fascinated by these strange and unusual monsters that he asked his parents to buy him a paintbrush and some watercolours.

Lisec spent hours perfecting his drawings of lizards, mammoths and trilobites, fine-tuning his skills at an art club two hours a week. "It was good ground to start work on as a professional artist," Lisec reflects. "During my studies at grammar school, when I was about 16, I started painting covers for sci-fi and fantasy books." But the circumstances in which Lisec set up his career were far more unusual than those of most artists.

Living in Prague all his life (at the time part of Czechoslovakia), Lisec's early life was dominated by communism. It wasn't out of choice that Lisec's art was based on the classical techniques of paint and airbrush – there was no real alternative. "When I was at school in 1989, it was only two years since the revolution, after 40 years of communism," he explains. "Nobody knew about computers here, let alone the concept of computer art. When I bought my first PC, a friend asked if I'd heard of some software you could paint in and use with photos. That was Photoshop 2 or 3." It was a long-

### WINTER LANDSCAPE:

"What is waiting behind the horizon? It's a little bit depressing, with winter, snow and heavy clouds"

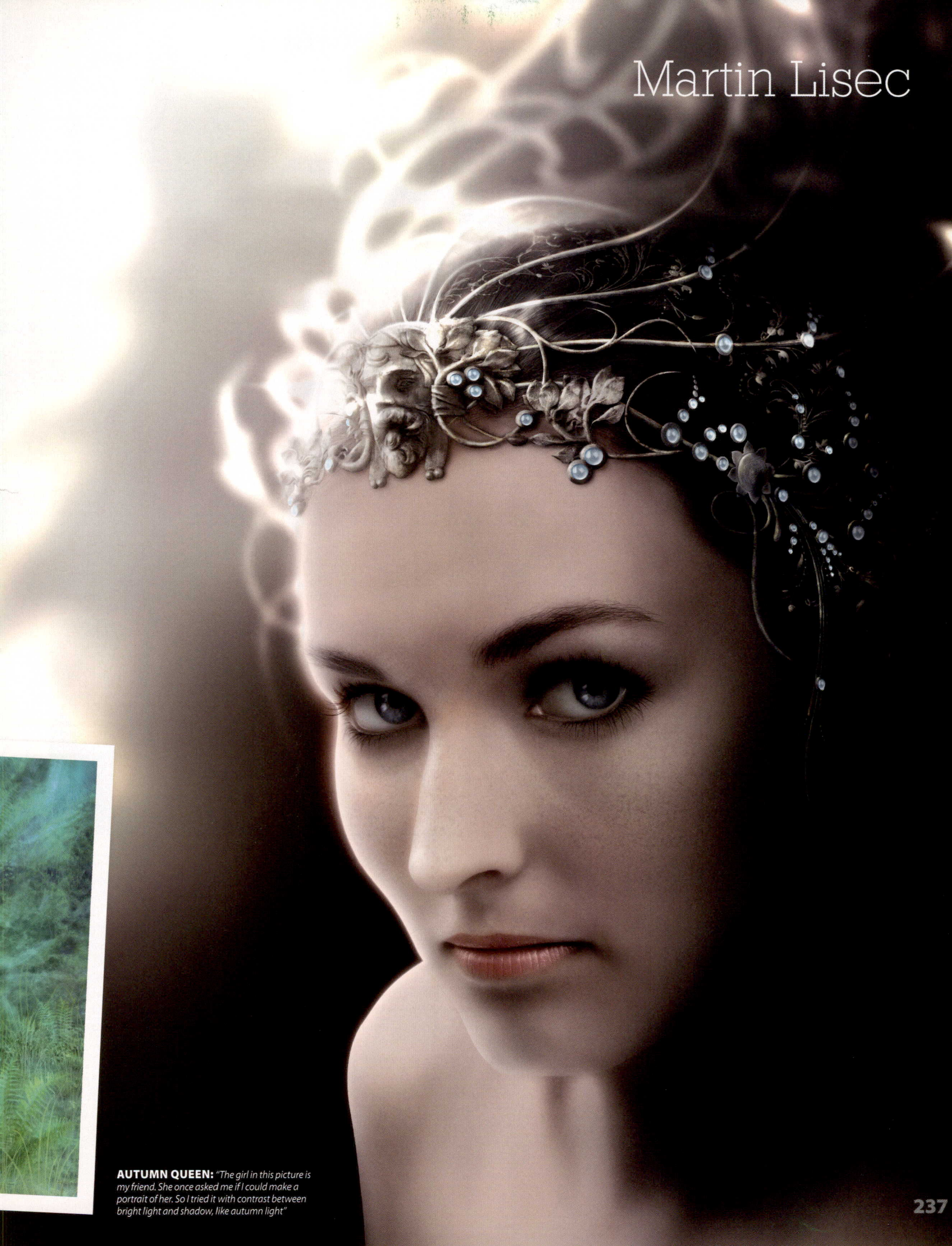


**FOREST DRAGON:** "I don't like most fantasy illustrations. They're all essentially the same: young and pretty girls with big weapons, or strong young men with big swords. However, I like dragons. So this was just an idea of a dragon that has been thousands of years underground and is just about to wake up"





Martin Liseč



**AUTUMN QUEEN:** "The girl in this picture is my friend. She once asked me if I could make a portrait of her. So I tried it with contrast between bright light and shadow, like autumn light"



## “IT WAS HARD TO OFFER MY WORK TO SOMEBODY”

**PRISONER OF ICE:** “This picture is one of my early ones made in Photoshop. The first idea was different to this picture; it was more complicated, but I ended up choosing this one. It’s just about the bottle and the ‘thing’ in it, hidden somewhere in your freezer”



**RUSTY TRUCK:** “It’s just about an old truck, forgotten on a distant meadow”



**METROPOLITAN EXPRESS:** “I like the Twenties and Thirties. I like retro. I like old trains”



distance run to start up, but Lisec soon made up for lost time and, after a brief spell studying architecture and working in an advertising company (“the most terrible work I ever had”), he began work as a freelance artist. “Because I started as an amateur with digital art, it was hard to offer my work to somebody, especially here in the Czech Republic because we are a small market,” said Lisec. “I said to myself ‘that’s enough, I must break through to the world’, but I knew I had to work hard and develop my style to become a good digital artist. I hope that anybody who looks at my pictures sees years of hard work in the background too.”

### Working life

Take a look at Lisec’s images, and one of the most impressive characteristics of his work is the obvious detail and imagination. Working

as an illustrator, concept artist and texture artist for computer games, using Photoshop, Lisec has made a point of becoming acquainted with a selection of 3D software: “Sometimes it helps me with my work and enables me to understand the work of 3D artists, if I can understand their work and the tools they use.”

However, Lisec’s main focus is with Photoshop and 2D pictures. As an illustrator and concept artist, he works alone, but is part of a team of at least ten to 12 people when he is working in games. “You must cooperate with other 2D artists, 3D artists, animators and programmers, so you need to be a team player too. Trust me, sometimes it’s hard,” he confides.

Although the contact list for his illustration work is thriving, as an artist for computer games, Lisec admits he doesn’t have many regular

clients. After the development of one project (which generally takes around two years), he confesses he longs for change: “I need a change in graphic style and the kind of game – from realistic simulator to sci-fi, for example.” Working in two different fields of artistic design, Lisec is able to view both careers in perspective, and has managed to secure a fine balance between the two. “Illustrations are a bit different to working on computer games, as you have more time to prepare yourself, collect resources and discuss the style, and you’re absolutely free.”

**EYES (NEAR RIGHT):** “This could be a part of an alien. I just like the shape of smaller and smaller eyes”

**SEWER (FAR RIGHT):** “My inspiration for this picture was an old metal part, probably a hedge or some kind of ventilation equipment, which I saw during a walk in the old part of Prague”







# Inter view

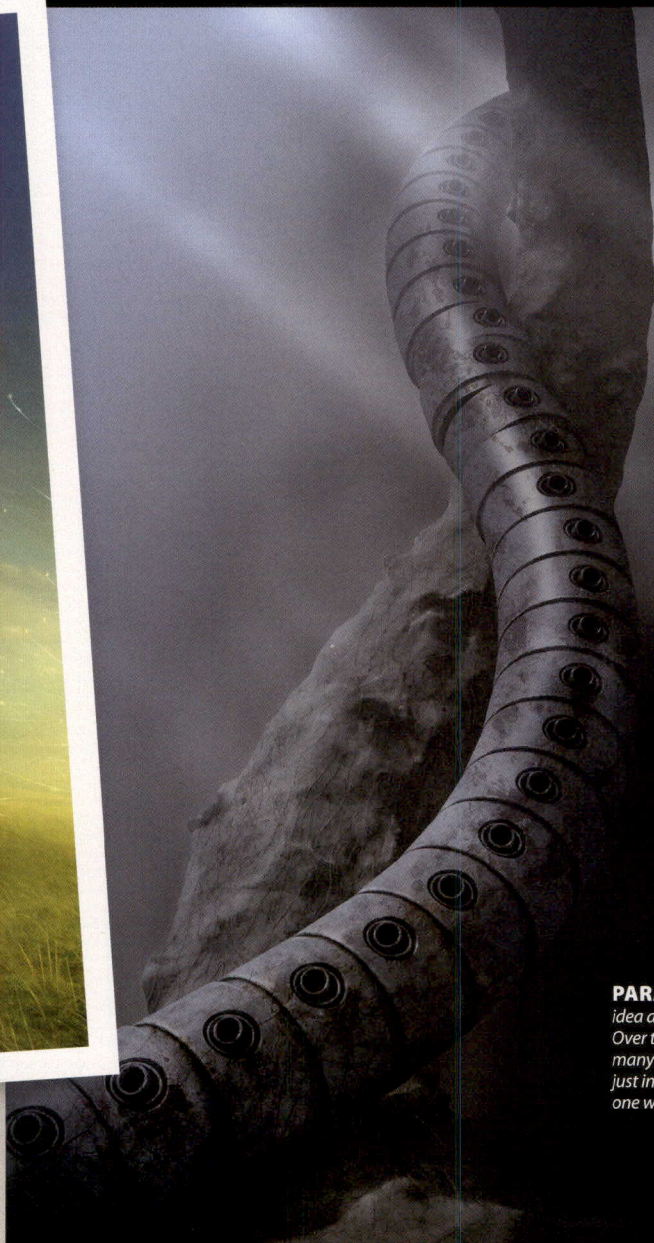


**DUESENBERG METEOR:** "I love old cars because of their style, design ideas and because they're made by hand. This was one of the most exclusive cars ever made. I heard that only three models were made"

**INDIAN SUMMER:** "Another of my autumn pictures. I don't know why I like autumn; it's rainy and cold. Probably because of all these colours, the haze and interesting light"



**PARASITE:** "This kind of idea and shape is my curse. Over the years I have made many pictures like this one, just in different versions. This one was just quick work"





**OLD CYBORG:** "It's the same with fantasy pictures. I like cyborgs, but I don't like most cyber illustrations. They usually depict young, nude girls. But what about old and ugly cyborgs waiting for their extermination and recycling?"



## I LIKE DARKER STYLES OF ILLUSTRATION

Before starting work, Lisec sets out to find all the requirements from the client. Of course, he usually finds that they have contacted him because of his style, so there's no need to create something that is drastically different from the artwork he feels comfortable in completing. A brief normally starts with quick sketches with a sketchbook and pencil, simply because he finds it quicker and more flexible to start without a computer. "When a client agrees to a sketch, I start work in Photoshop," says Lisec. "My process of work is a little bit different from other artists. They usually work with just one or two layers, but sometimes I use hundreds of layers. I like this style because I can work any time with any detail, without impact on other parts and details of my picture."

### Seeking inspiration

As Lisec's images are so varied and showcase a vivid imagination, he relies heavily on seeking inspiration from the world around him, especially nature, people and architecture. "Because I like

darker styles of illustration, I like strange places such as cemeteries, old factories and the medieval streets in the centre of Prague," Lisec explains. "A 200-year-old cemetery during a rainy autumn day is good inspiration for me. Sometimes, when I see just a small detail like old doors, a lantern or a broken ventilation system, it offers a spark of inspiration for me. But other times, when I have a creative crisis, a good friend, some music or a movie is a powerful source of inspiration for me."

Describing his images as 'realistic unreal compositions', Lisec's work is a familiar sight on various CG websites. There, he sits among some of his most respected peers, including Steven Stahlberg, Daniel Docu, Stephane Martinere and Laurent Pierlot. He has also accomplished coverage in the ballistic publishing books *Exposé* and *d'Artist*, as well as, of course, having art featured on around ten different computer games he has made textures for.

The genre of art into which Lisec's illustrations fall is a competitive one; many clients have

praised Lisec for his exactness and his ability to finish work on time. Of course, unlike most, he isn't too fond of someone asking for a job with a really quick turnaround, as he likes to have time for inspiration. "Usually it's the same kind of people who want work quickly, that don't want to pay too much, so I don't usually take that kind of job," Lisec explains. "Fortunately, I have enough offers and jobs available to me that I can say 'no' to these commissions."

### Looking forward

The future holds lots of promising prospects for Lisec's career, which, apart from being prosperous, will also be varied. His current position is testament to that. Currently working on some parallel jobs, including another computer game and some 2D backgrounds, Lisec is focusing on several other projects, including a batch of book and magazine covers featuring the notorious character, Jack the Ripper.

His personal life is taking precedence too. "In a couple of months I'm moving with my girlfriend to a new house in Prague. It's in a nice, quiet place, so it will hopefully be a new output of inspiration for my future work."

[www.martinlisec.com](http://www.martinlisec.com)



A collage-style illustration for a 'Self-publishing' feature. The background is a mix of light blue and white with geometric patterns. At the top, a black bar contains the word 'Feature' in white. Below it, the title 'Self-publishing' is written in a large, black, sans-serif font, with the 'p' and 'i' highlighted in pink and yellow circles respectively. A white tag with a hole punch at the top right contains the text: 'Making your own merchandise just got a whole lot easier. Get yourself noticed with help from these essential designer services'. Below the tag, a color calibration strip with various colored squares is visible. In the foreground, a hand holds a card with a grid of images (peas, tomatoes, etc.) and text bubbles saying 'yay!', 'moo.com', 'sticky!', 'want!', 'stick 'em up!', and 'ooh!'. Another hand holds a card with a grid of images (peas, tomatoes, etc.) and text bubbles saying 'yay!', 'moo.com', 'sticky!', 'want!', 'stick 'em up!', and 'ooh!'. A large, stylized, light blue shape resembling a speech bubble or a piece of paper is in the bottom left corner. The number '242' is in the bottom left corner.





# Self-publishing

While it would be nice to think that the life of a freelance digital artist involves a bit of languid dabbling with a Wacom, and possibly some long hot coffee breaks pondering over art books and a room full of final proofs and polished prints, a large proportion of any designer's day is spent rushing around making contacts and showcasing work.

It's one of the most fatal moves of anyone who's serious about going pro with their art, to fail to get commissions and coverage, all because of poor exposure. You could be the most talented Photoshop artist in the world, with outstanding image-editing abilities, but if nobody has seen your designs or knows how to contact you, your career could be a slow burner.

There's no alternative for those starting out on their own other than to suffer the long, hard slog of self-promotion. It's tiresome, repetitive and sometimes disheartening, but it's the foundation of a successful career. If we had been talking about this a few years ago, it would have meant only one thing – splashing the cash and paying through the nose for professional prints and merchandise. Luckily, times have changed. It's now more acceptable than ever, and even encouraged, for an artist to work on their own promotional pitches. The self-publishing industry is booming and there are plenty of

resources on the internet that enable artists to produce their own merchandise – and for a very respectable price at that.

## Before you begin

Of course, before starting out on a venture like this you should have a strong portfolio that you have confidence in and are proud to share with your clients. It's worth getting some feedback from others if you're not sure how your images are going to be received by those who could be your main source of bread and butter.

One of the problems of being a solo artist without colleagues or a team of other designers to offer opinions is that it can be very difficult to judge the standard of your own work. If you've been working on a project very closely, it can be hard to view your art objectively. As with anything that you're planning to spend money on, if you can rely on someone who will give an honest and professional opinion about your work, then all the better.

Logging onto forums and posting your work for critique by other artists is a great way to get a sense of how well received your images will be. A warning though: take some time to size up how useful a gallery site or forum is in relation to good feedback, and be aware of niceties. Okay, it can give you a warm feeling if

you receive a lot of general compliments about a particular image, but if you're looking for specific criticisms and honest opinions (even if it's bad news), these could be pretty worthless and even lead you down the wrong track.

As the old adage goes, variety is the spice of life. As a serious artist you will need to promote the fact that you are flexible and adaptable to commissions. If you're looking to send out self-promotional materials to prospective employers, you will be at an advantage if you have a good varied bunch of designs, so you're not repeating your illustrations over and over. This is especially relevant if you want to create products such as badges or greetings cards.

Take some time to polish up your portfolio and gain a good selection of designs. It's more important to be precise with your final art pieces than it is to bash out a few images and turn them into self-

## Self-publishing sites

We've only mentioned a few of the many services available to artists who are thinking about using their own designs as a basis. There's an ever-expanding world of relevant sites. Here are some of our favourites:

### Blurb.com

One of the best self-publishing sites we've ever used. Superb quality books and a flexible but easy-to-use software program mean you have maximum control over the layout and appearance of your book.

### Moo.com

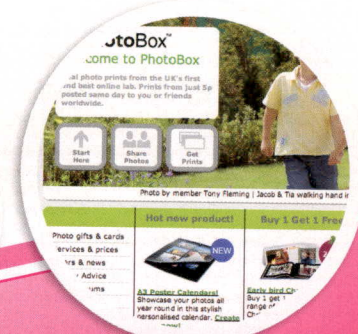
An original printing company that will print your images onto stickers, notecards, minicards and postcards. A user-friendly site with great upload options that allow you to import from web galleries.

### Lulu.com

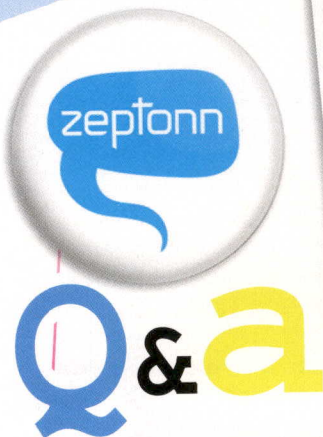
This 2007 Web 2.0 Award winner has great selling features that enable you to distribute through 60,000 retailers, schools and libraries.

### PhotoBox

A trusty online lab, PhotoBox has introduced more and more product services over time. With a pro album you can use PhotoBox as a base to sell your merchandise and set your own price.







## Jan Willem Wennekes – Zeptonn

Jan Willem Wennekes of Zeptonn is a freelance illustrator whose work is regularly printed onto all sorts of paraphernalia, from T-shirts and notebooks to skate decks and badges. We caught up with him to see if he could give any advice to other aspiring merchandise designers:

**Q...** Why do you spend so much of your time concentrating on your own merchandise?

**a...** To be honest, I don't sell that much merchandise myself now. Most of the items that carry my style are sold by other companies. This is very handy as they take care of the production, stock, distribution and sales. I'm at my best when I can go crazy and design for a product, be it a toy, a shirt, a pillow or a magazine. I sell my own book (*Stingermania*) and the *Monsticle Breakout* poster through my own website. I also sell a number of pins through [prickle.com](http://prickle.com), a nice website that offers to take production and distribution out of your hands.

**Q...** Has self-publishing boosted your career potential?

**a...** After seeing my *Stingermania* book (a self-publication) the owner of Pop Cling contacted me to see if I would like to create a number of different skateboard designs for him in a similar style. If you want clients to come to you for a specific style

then you need to showcase this style first. You can achieve this by publishing something on your own.

**Q...** Who do you use to produce your products?

**a...** I have a number of printers and production companies that I work with on a regular basis, but for most projects you need to do your research. You need to decide which sort of paper or fabric you want to use, or how big or small you want the item to be. I like to work with Fair Trade and Fair Wear companies whose products are environmentally friendly and ethically okay.

**Q...** Do you have any future plans for your merchandise?

**a...** I've been working on a big project called *Black & White Freedrawings* that was published as a book. The project contains a substantial number of collaborations with befriended artists. I'm also planning to make a colouring book in the near future. [www.zeptonn.nl](http://www.zeptonn.nl)

**ZEPTONN SHOP:** There are regular new pieces of merchandise from Jan Willem Wennekes. Visit [www.zeptonn.nl](http://www.zeptonn.nl) to find out more



**EASY DESIGNS:** Don't forget to make use of well-established services such as [www.photobox.co.uk](http://www.photobox.co.uk)

promotional products. After all, what are you going to do if an art director asks to see more work that you haven't got – other than panic!

## Self-promo options

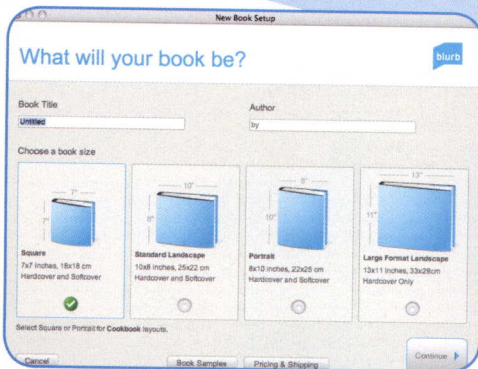
Browse the web for some self-promotional services and you will be astounded at the options available to an artist. If you can think up an idea for getting your designs on merchandise, chances are it can be done.

One of the most impressive things about these services is the quality of the result. A good quality, professional product is now available to those who don't have a huge budget. Simple book presentation options are in abundance, varying in price depending on the finish of the binding and paper, and are a perfect way to present your images if you visit prospective clients on a one-to-one basis. Photo book services are available through many different mediums from photo service





# Self-publishing



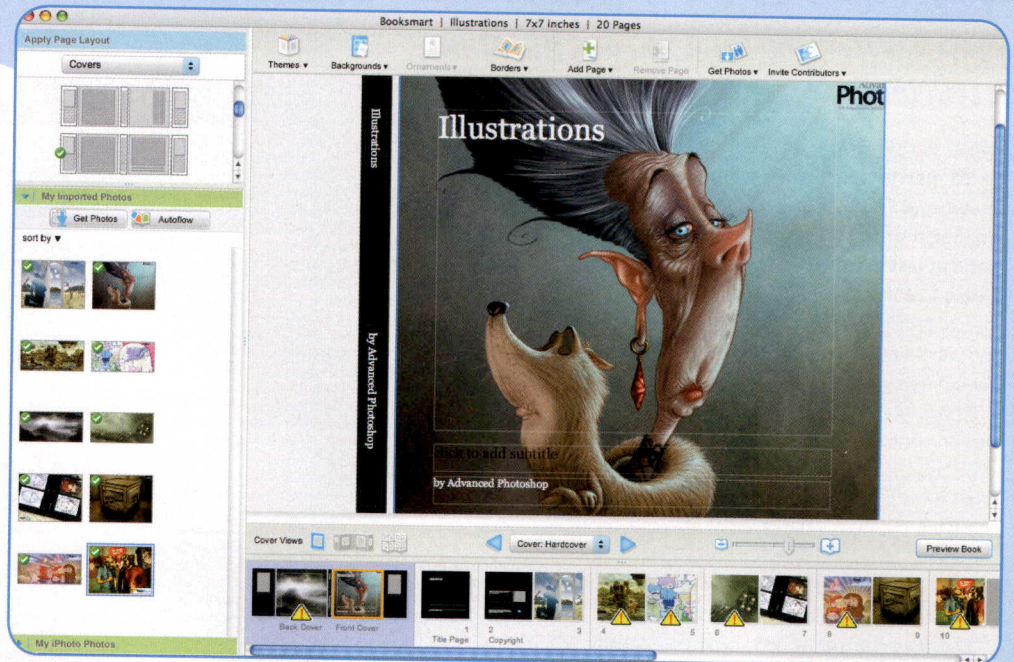
**BLURB:** With Blurb.com you can have full control over the appearance and size of your book

websites such as [www.photobox.co.uk](http://www.photobox.co.uk) and [www.apple.com/iphoto](http://www.apple.com/iphoto). However, many of them restrict you to designing your book to a certain number of pages and at a fixed size. One of the best book services we came across was [www.blurb.com](http://www.blurb.com).

Blurb is a US-based company geared towards the more serious self-publishing market. Despite the fact that it's US-based, it's easy enough to create and order your Blurb book from anywhere around the world, at a very reasonable shipping rate. And the delivery time is phenomenally quick.

With Blurb, you lay out your book yourself using Blurb BookSmart software for Mac and Windows (downloadable from the site). After choosing your book type, confirming dimensions, page number and hard or softback, you're free to take your time over your layout, using set templates that are easily customisable – perfect if you want to set your designs out in a narrative manner. What's also very helpful about the BookSmart software is that it will display an idiot-proof warning sign if you include an image that's too low res (invaluable if you don't want any nasty surprises when the book returns).

Of course, as reasonably priced as it is, if you want to carry out a marketing campaign and send your self-promo publication out to prospective clients, a large book isn't an ideal choice. The prices for a smaller booklet may look a little shocking at first glance, but with an



**LAYOUT CONTROL:** The downloadable software allows you to piece together your book page by page. The controls are intuitive and it's easy to browse through your final design before you buy

ultimately larger stock of publications for you to send out, the initial costs could be worthwhile.

For smaller brochures you will be better off using a reputable local printer, because the staff will be able to work closely with you to ensure you get the best results for your money. Prices will vary according to the number of pages and the quality of the paper stock you use, although you should be aware that many printers will only carry out a print run in their hundreds, rather than one-offs.

## Quirky merchandise

Books and booklets might be a great start if you're looking to develop your following, but if you want to make heads turn and deliver something a bit more kooky, then merchandise could be a good option.

Although some merchandise is a bit more original and fun to create, you are going outside the realms of

professional print and entering a blossoming consumer market, so you can take advantage of some great deals.

One of the best companies around that offers great scope for personalised products is [moo.com](http://moo.com). This user-friendly site works wonders, because it's such a simple idea and doesn't pretend to be anything that it's not. Perfect products for the solo designer include a StickerBook for a bargain price of £4.99 onto which you can repeat one design or print out a different image on each sticker if you like. And instead of handing over a boring business card to prospective clients, the pack of 100 MiniCards (£9.99) is small enough to fit into a wallet but eye-catching enough to turn heads as well.

## Splatters, Shapes and Colours

Award-winning freelance illustrator and graphic designer Radim Malinic – Brand:Nu ([www.brandnu.co.uk](http://www.brandnu.co.uk)) is no stranger to the world of self-publishing after taking on the challenge of creating, organising and distributing his own 36-page showcase book. Malinic had the advantage of having previously worked for the printing company he liaised with in

order to print the book. "I could have got it done for half the price in Poland or Turkey, but I wouldn't have had the control that I did." Malinic previously set himself an unrealistic budget for printing 500 copies of the book, and the end result almost doubled the amount of expenditure needed.

However, since selling his book on his website he has covered his costs: "For anyone who is considering creating their own self-publishing projects, I would say it's definitely worth taking the plunge."





# Wacom Cintiq 12WX

*Find out if the little brother to the Cintiq 21UX lives up to expectations*

**E**ver since Wacom released the 21UX pen tablet, every designer, illustrator and Photoshop pro longed for a smaller, more portable and cheaper device – and at last it arrived in the form of the Cintiq 12WX. As the name implies, the 12WX measures just 12.1 inches. Its slight complexion and weight of only 2,000g give the product the perfect dimensions for use anywhere.

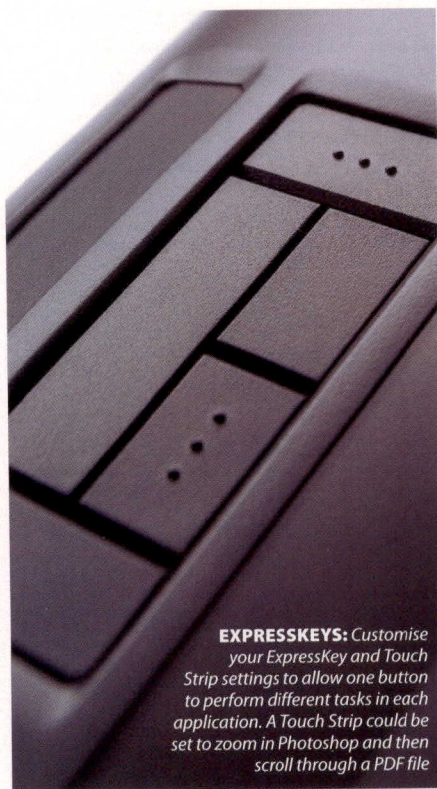
As you would expect, the tablet is sublime. Drawing onto the glass, 1280 x 800px screen, is effortless; the pressure-sensitive display reacts instantly to your actions and accuracy is excellent. The pen's 1,024 levels of pressure sensitivity, combined with rotation and tilt sensors up to 60°, produce some stunning natural results from Pen, Brush and Eraser tools.

The need of a mouse and keyboard is greatly reduced with customisable Touch Strips and ExpressKeys found on both sides of the screen. Touch Strips allow you to zoom or scroll by sliding your finger along them – much like a



**GOOD LOOKING:** Sleek and stylish, the 12WX will appeal to those who want a functional device that will look good on the workstation

## "IT REALLY IS HARD TO CRITICISE THE CINTIQ 12WX"



**EXPRESSKEYS:** Customise your ExpressKey and Touch Strip settings to allow one button to perform different tasks in each application. A Touch Strip could be set to zoom in Photoshop and then scroll through a PDF file

built-in touchpad on a laptop, while the ten, fully programmable ExpressKey buttons are real time-savers. When you eventually remember to use them, you can minimise keyboard use by assigning commonly used actions or events – such as Step Backward or switching between program tools – to an ExpressKey.

The ergonomic design of the 12WX has clearly been thoroughly thought through. The adjustable stand offers three comfortable viewing positions. A 65° vertical position gives you the opportunity to use the tablet to display your work or use the screen as a regular monitor. A 25° incline offers a relaxed working position, while using the 12WX flat on a desk or on your lap offers the same flexibility as a piece of paper – allowing you to rotate the display to reach those awkward corners.

The pen is perhaps the most important piece of any pen tablet. It needs to be comfortable to hold, sensitive and easy to use, all helping to reduce cramps and aches. The Cintiq's standard pen is near perfect; the size and weight of the pen complement each other beautifully. There is a clever eraser positioned on the end, and within the chunky grip there is

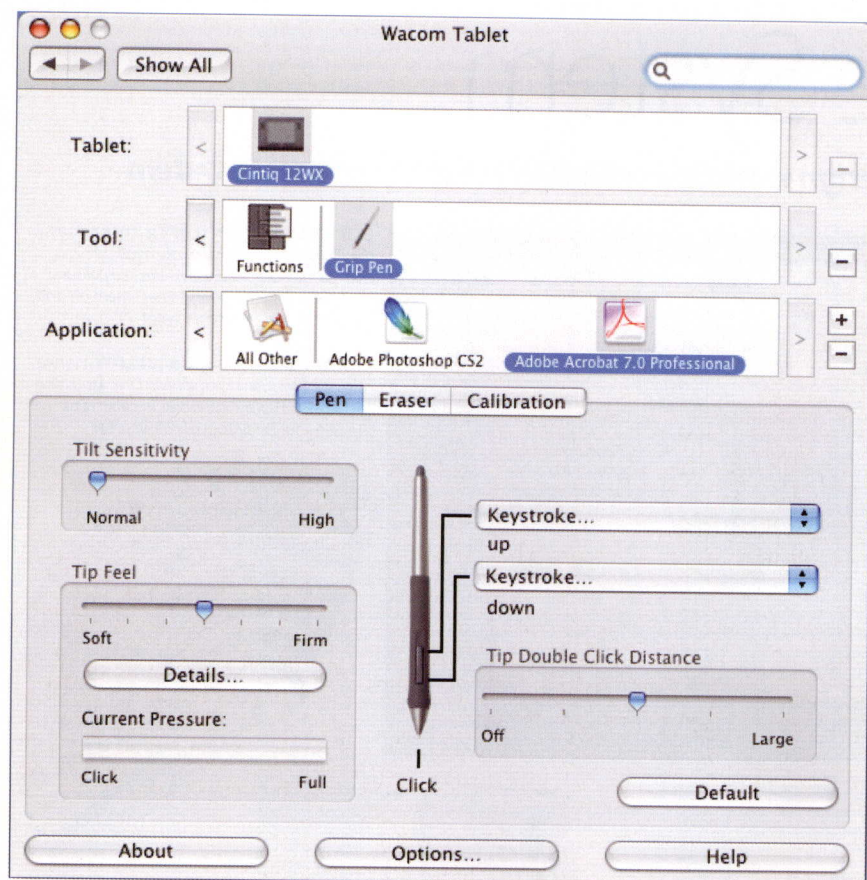
a customisable double-sided switch – a natural position to add further functionality to the included pen.

It really is hard to criticise the 12WX, and for many reasons we don't really want to. But unfortunately we did have some niggles with it. While actually using the tablet the only problem we came across was when working near to the edge of the screen, as the cursor was sometimes unresponsive – which was frustrating when trying to enter menus.

We were also disappointed to learn that the Wacom tablet isn't really as portable as advertised. Due to the mass of cables and converter unit, setting up isn't a quick process and carrying the cables around with you isn't much fun, but at least you are working in a more ergonomic manner.

Wacom's Cintiq series of displays are designed to work as an extended desktop together with your computer monitor. This seems to work fine on many desktop PCs and all laptops, but we discovered that you can only 'mirror' the display on iMac G5s, and not extend the desktop, meaning that both displays are the same. As many creative professionals use desktop Macs, this is





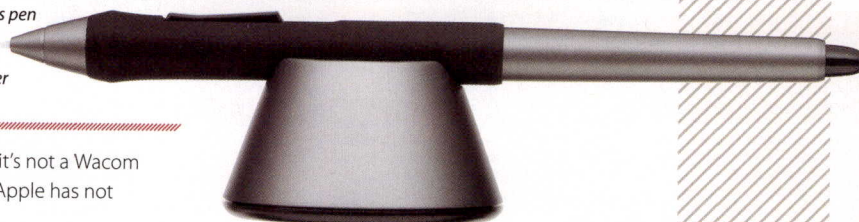
**PEN:** The wire and battery-less pen is supremely comfortable to use – in fact it's a design masterpiece when you consider what is packed into it

disappointing – although it's not a Wacom issue, merely an area that Apple has not yet addressed.

When we first picked up the tablet we saw it as an expensive, specialist tool to be used to accomplish delicate tasks such as drawing, painting or finely touching up an image. Of course it does that, but its comfortable design, ease of use and interactivity make the 12WX extremely absorbing. It was developed as if it were a sketchbook – lightweight, flat and manoeuvrable, something you can quickly pick up and have a doodle with or draw a masterpiece – characteristics the Cintiq 12WX has certainly inherited.

You really feel in control of this tablet. The pen sits nicely in your hand, and with high-pressure sensitivity you can easily draw and get the same stroke density results you would expect from a traditional brush or pencil.

Representing excellent value for money, the Cintiq 12WX will suit many people, especially those who want the same features, accuracy, sensitivity and quality of the 21UX without the vast workspace. If you have around £800 to splash out on a new gadget, this should definitely be near the top of your list. ■



## Specifications

|                                                              |
|--------------------------------------------------------------|
| <b>Manufacturer:</b> Wacom                                   |
| <b>Web:</b> <a href="http://www.wacom.com">www.wacom.com</a> |
| <b>Price:</b> £830                                           |
| <b>Spec:</b> 12.1" diagonal screen size                      |
| LCD screen with WXGA resolution (1,280 x 800)                |
| Adjustable display stand                                     |
| Cordless, battery-free grip pen and stand                    |
| Replacement nibs (1 stroke nib, 1 felt nib, 3 standard nibs) |
| Pressure levels of 1,024                                     |
| Apple Mac OS X 10.3.9 or higher                              |
| Microsoft Windows 2000, XP, Vista                            |

**Summary:** This tablet will be a popular choice for anyone with restricted space or budget. Disappointingly, the extended desktop is not compatible with desktop-based Macs.

Rating: **4/5**

## Similar products

### Wacom Cintiq 21UX

|                                                              |
|--------------------------------------------------------------|
| <b>Manufacturer:</b> Wacom                                   |
| <b>Web:</b> <a href="http://www.wacom.com">www.wacom.com</a> |
| <b>Price:</b> £1,800                                         |
| <b>Spec:</b> 21.3" diagonal screen size                      |
| LCD screen with UXGA resolution (1,600 x 1,200)              |
| Adjustable display stand                                     |
| Cordless, battery-free grip pen and stand                    |
| Replacement nibs (1 stroke nib, 1 felt nib, 3 standard nibs) |
| Pressure levels of 1,024                                     |
| Apple Mac OS X 10.2.x                                        |
| Microsoft Windows 2000, XP                                   |

If you have the money then why not splash out on the bigger brother of the 12WX – the 21UX – Wacom's first interactive pen display. The extra screen space can be a real benefit when you're designing. The Wacom Cintiq 21UX is another masterpiece from Wacom, offering not just another top-performing market alternative, but also a truly intuitive product that gives users further advanced options with heightened navigation, control and comfort. Makes creation a digital dream.



Rating: **5/5**

### Symposium ID350 interactive pen display

|                                                                         |
|-------------------------------------------------------------------------|
| <b>Manufacturer:</b> Symposium                                          |
| <b>Web:</b> <a href="http://www2.smarttech.com">www2.smarttech.com</a>  |
| <b>Price:</b> £1,410 ( <a href="http://www.pcwb.com">www.pcwb.com</a> ) |
| <b>Spec:</b> 15" interactive screen                                     |
| Battery-free tethered pen                                               |
| Pen-tool and function buttons                                           |
| Function buttons                                                        |
| On-screen display buttons                                               |
| Adjustable tilt stand                                                   |
| VESA mounting plate                                                     |
| USD computer hook-up                                                    |
| RGB video                                                               |

This is a product for those that want effortless presentation. You can write over slides in digital ink, save your notes, access any website or multimedia files and project your work onto a large screen. You can also touch the screen with your finger to navigate the interface menus of your room-control system. Better with software such as Windows versions of Microsoft PowerPoint and Word. More of a business product than a design device, however.



Rating: **3/5**



# PANTONE Goe System

*Maximise colour coordination across your design workflow with PANTONE's innovative system*

**T**he PANTONE Goe System is a completely different colour inspiration and specification system for the arts industry than the PANTONE Matching System 45 years ago.

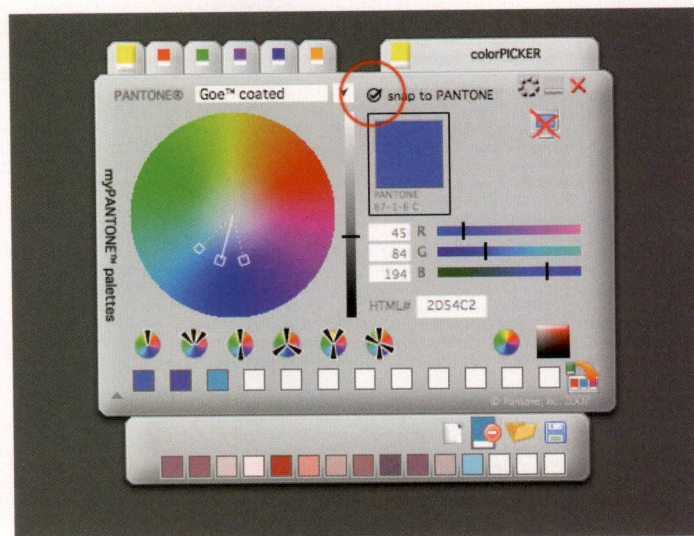
A creative consumer's dream, this product ticks all the boxes. It has style, sex appeal and, most importantly, it doesn't compromise its expert functionality.

PANTONE Goe provides the personal touch desired by all creatives. Everything comes organised and easily digestible, and listening to the cries from consumers, the PANTONE Goe System has upped the number of tones on show. With a massive 2,058 chromatically arranged colours, demands have been well and truly answered. The GoeGuide supplies an intuitive numbering system, relating the appropriate mixers to create digitally and sequentially numbered pages, to make location-finding effortless.

Recreation and function are fused within the GeoSticks. In the form of two sets, due to the volume of colours presented, GeoSticks present themselves as adhesive tabs or 'chips', which seems an extreme advantage when facing the necessity for coherent communication between designer, client and printer. Couple these with the PANTONE palette cards and creatives are encouraged to produce, archive and share neat colour palettes with minimum fuss. There's space for up to five different chips and notation, which serve to make the PANTONE Geo System that little bit more precious.

However, for all its valued material values and aesthetics, it offers much more constructive virtues, as the PANTONE Geo System accommodates its own myPANTONE palettes software. This software promises to expand existing software into a new realm of colour, something that it delivers through several exemplary functions.

A personal favourite of ours is the imagePALETTE builder command. This option allows users the ability to upload imagery and then choose a maximum of 12 related colours, set in the Selectors option, from the composition. This intuitive action allows users to then activate the Add All Colors to Palette option, which will place all tones in the working palette beneath. These can then be saved and imported into your preferred digital creative software (such as Photoshop) and loaded in the Swatches palette, great for digital painting.



**STICKY SITUATION (LEFT):** 2,058 colours in the PANTONE Goe System are available in a two-volume set of adhesive-backed colour chips, allowing designers to peel them off and place them wherever they want

**CRAZY ABOUT COLOUR (BELOW):** While not a replacement for the PANTONE Matching System, PANTONE Goe works in concert to provide a larger gamut of colour ideas



**COLOUR COMPLETION:** The PANTONE Goe system has been attentively designed to extend the range of colours in multiple formats that are easy to locate and identify



**ON THE GOE:** Visit [www.pantone.com](http://www.pantone.com) to upload and share palettes, post comments, rate your favourites, download them and access exclusive colour trend forecasts

The colorPICKER command allows users to select hues from the colour wheel and provides standard slide bars to fine-tune tone. More innovative features allow users to then activate the Snap to PANTONE option, which will modify colour selection to the nearest PANTONE hue. Other commands include myPANTONE palettes, akin to the Color Libraries command in Photoshop's Color Picker option in the way that it helps create shareable digital palettes for every project.

The colorBLENDER allows users to choose from gradients between a start and finish colour with up to 64 transitional steps, while the myPALETTE reader command provides larger views of your swatches. A nice little touch allows you to double-click examples to reveal RGB numbers and HTML hex codes (a web designer's dream!), as well as apply names and notes.



## Specifications

|                      |                                                          |
|----------------------|----------------------------------------------------------|
| <b>Manufacturer:</b> | PANTONE                                                  |
| <b>Web:</b>          | <a href="http://www.pantone.com">www.pantone.com</a>     |
| <b>Price:</b>        | £250/\$499 (complete system)                             |
| <b>Req:</b>          | Artfully designed GeoCube packaging                      |
|                      | Chromatically arranged GoeGuide                          |
|                      | 2,058 colours                                            |
|                      | Two-volume set of adhesive-backed colour chips           |
|                      | PANTONE palette cards to share and archive neat palettes |
|                      | myPANTONE™ palette software with six innovative sectors  |

**Summary:** The PANTONE Goe System is ingenious in its simplicity, offering users the ability to quickly familiarise themselves with intuitive operations that promote envision and exploration.

Rating: **5/5**



# ColorMunki Design

*The all-singing, all-dancing design solution for ultimate colour control*

**Manufacturer:** X-Rite and PANTONE

**Web:** [www.colormunki.com](http://www.colormunki.com) /  
[www.colourconfidence.com](http://www.colourconfidence.com)

**Price:** £375/\$732.23  
(from <http://shop.colourconfidence.com>)

**Spec:** Mac OS X 10.4, 10.5 and PowerPC  
G4 or G5 or Intel processor

Windows XP or Vista and Intel  
Pentium 4, Intel Centrino, or Intel  
Core Duo (or compatible) or  
AMD Athlon XP or better CPU

512MB RAM

300MB of free disk space

USB port and DVD-ROM drive

1,024 x 768 or higher display  
resolution with 16-bit video card

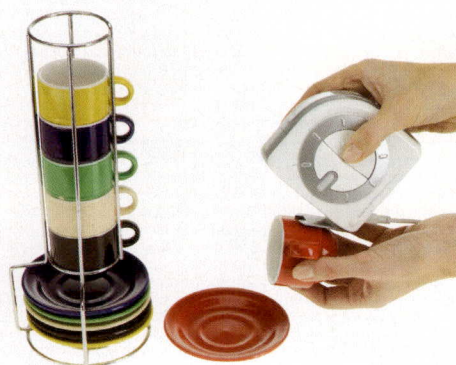
QuickTime 7 software required  
for multimedia features

**B**rought to you by X-Rite and PANTONE, the ColorMunki Design (a ColorMunki Photo is also available for the same price) is said to be a first for easy-to-use convergent technologies developed specifically for the artistic community. This hardware provides technological advancements that address core issues of colour creation, control and communication in a single integrated solution.

When opened, the product itself seems modest yet stylish in design and it seems hard to think that such hardware can provide the enhanced solutions promised. However, as they say, looks can be deceiving. Upon effortless installation and connection by standard USB, the ColorMunki icon appears with its own preset options. These make essential calibration clear-cut.

Profile My Display and Printer options provide an easy to follow, step-by-step walkthrough of calibration procedures that even the most unfamiliar individual can comprehend. Simply abide by the on-screen prompts and diagrams, adhering to your device dial settings.

Profile My Display, to calibrate your screen, corresponds with the ColorMunki's holder bag. This comes equipped with an openable closure at the bottom to protect and permit sensor transmission. Attached is the specially weighted strap that can be draped over your monitor and will stay in place sufficiently. This minimises the potential of screen damage through scratching that can be caused with other devices.



## PERSONAL PREFERENCES:

Build colour palettes automatically from your own digital images, PANTONE Libraries or readings that you take from whatever happens to inspire you



**SENSORY SCIENCE:** The ColorMunki also has the potential to read ambient lighting within your workspace with the easy-to-use dial and button function and sensor science

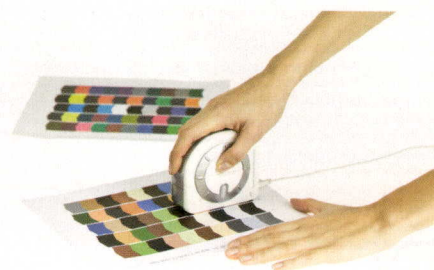
As you proceed, a virtual pad presents itself, prompting the ColorMunki to read a series of colour patches, determining the gamut and colour response of the display. You can set a weekly period reminder to re-profile and access a before and after comparison, visualising the powerful effects applied by this procedure. The Profile Printer option shares the same dynamic function yet has its own specific variety of options.

This preset allows you to create new profiles for a plethora of print destinations. Built-in memory also identifies entered paper types to optimise calibration effectiveness. Corresponding measure charts are printed and applied on a scanning basis, manually dragging the ColorMunki from bottom to top of coloured rows. This, however, is a process that requires patience to achieve aptitude. Also presented, for proficient results, is an on-screen prompt, telling users specific drying times for inkjet printed Test Charts, as colour typically changes throughout.

The 'Create a color palette' preset is a real selling point, providing users with a multitude of options, producing palettes that can be seamlessly imported into popular design applications including Photoshop, InDesign



**PERFECT PRINTS:** The Print Safe feature allows you to check the colours you want to use before the printer does and shows you what colours are achievable in virtually any printing situation on paper



**ALL-INCLUSIVE:** With ColorMunki you can quickly calibrate monitor, printer and projector all with the same device. Just set the appropriate setting to tune your colour without the need for additional accessories

and QuarkXPress. You can choose from PANTONE Color Libraries, system-level colour pickers, inspirational images, colour harmonies and keyword searches.

Here you can upload images and photography and these will be separated into a corresponding colour palette in a newly created project file. You can even create palettes captured live with the ColorMunki's powerful sensor science. Just set the smooth-to-use dial to six o'clock and then click on any tangible object or surface.

Fun extras exist in the 'Snap to:' command, allowing you to witness the variations in screen and print output tones dependent on contemporary paper types; the Relations options, including Visual Harmony, Variations and Similar; and a keen set of proofing options that permit you to, again, determine paper type and corresponding colour affected by simulated effects of lighting.

**Summary:** We love this product! It provides excellent calibration results within a compact and easy-to-use device. For a consistent workflow, this is a must. It's not cheap but the results are worth it.

Rating: **5/5**



## Specifications

**Manufacturer:** onOne Software

**Web:** [www.ononesoftware.com](http://www.ononesoftware.com)

**Price:** £319.95/\$499.95

**About:** Dispensed old Intellihance, adding PhotoTools

Completely new FocalPoint

Professional versions of  
PhotoTools PhotoFrame 3.1  
and Genuine Fractals

Print Pro 5.0

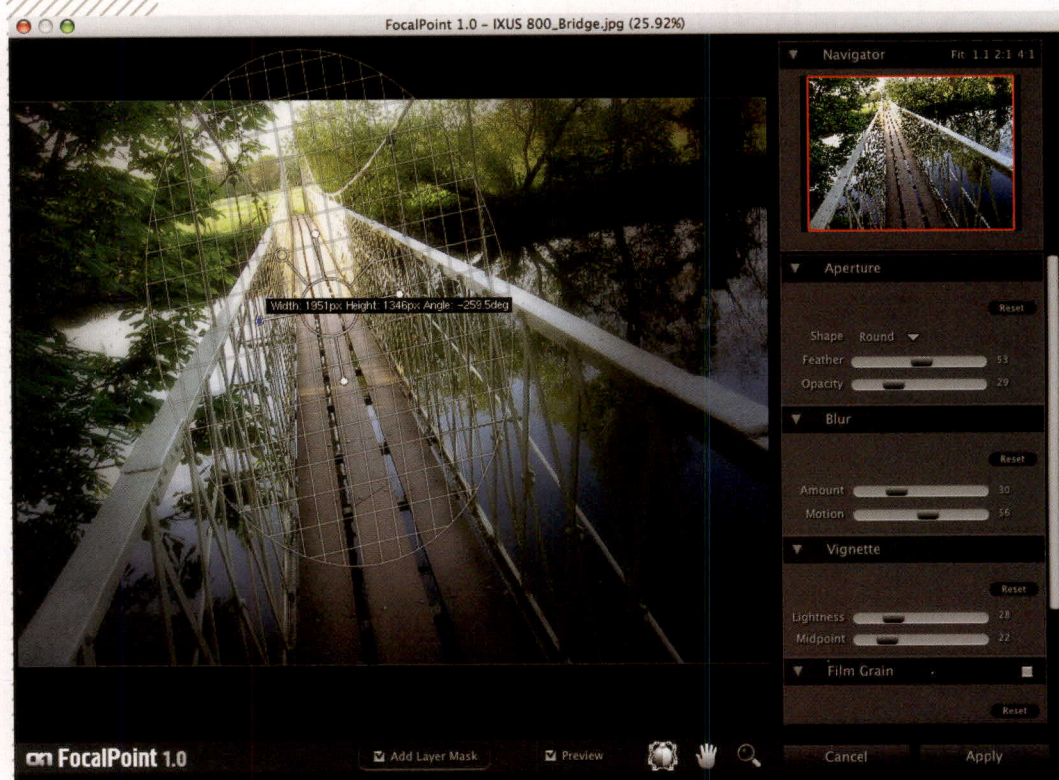
'Show Me How' video tutorials

Windows XP SP2 or Vista

Mac OS X 10.4.10 or higher

**Summary:** Plug-In Suite 4 is a real bargain when considered against the products' individual pricing. It provides easy to use and efficient products with some very practical applications, though some offer little above Photoshop's default options.

Rating: **4/5**



### JUST FOCUS:

Offering you vignettes and effects that tell viewers where to look, FocalPoint is like having your lens right in Photoshop

# Plug-In Suite 4

*The all-in-one software package from onOne Software with added extras*

**T**he popular onOne software package, **Plug-In Suite 4**, addresses six of the most common photographic problems through this powerful plug-in selection. All come with the promise of making Photoshop easier, faster and better to use and we wondered if this package could really deliver. Well, with the six examples included, all creative bases do seem to have been covered. With our own experience of onOne Software, we were certainly starting with high expectations.

First on the list was PhotoTune, and we instantly knew that this product would be a proficient and intuitive addition to the package. The interface is coherent and simple to use, with basic options offering the most essential of adjustment tools, within two inclusive apps.

ColorTunes correction is effortless, with its patented six-step process, Wizard Slider, increasing or decreasing the amount of alteration and simple sliders altering Brightness, Contrast

and Saturation. The Highlight/Shadow Points option remaps image pixels, clipping appropriate amounts at each end of the spectrum, ensuring correct results. The H&S (Highlights and Shadows) option offers manual application and encourages experienced users, with similar results.

SkinTune is also efficient and easy to use, with Color Picker functions and an Ethnicity menu, each library consisting of 120,000 skin colours, so colour correction is optimum. Equalize Color options are present to fine-tune all applied treatments. The application also works on the user's behalf by automatically recognising 8- or 16-bit images, processing them accordingly. Users can reselect skin tones and swatches if the image looks bad by simply re-clicking with the Color Picker on the target image.

PhotoFrame, likewise, gets a resounding thumbs-up. Benefiting photographers and illustrators, the range of effects is vast with some 4,500-edge examples available. Styles can be

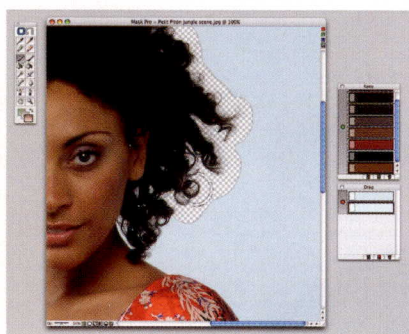
selected from the drop-down menu and altered much like Photoshop layer functions. Effects can also be tweaked through blurring, texture and noise options, as well as opacity and orientation commands. The Frame Browser and real-time Frame Preview feature allows users to preview multiple examples simultaneously, which is very practical.

Mask Pro is a definitive selling point of the Plug-In Suite 4 package, making the most ardent of masking tasks effortless using easy-to-grasp, direct tool application. Simple Keep and Drop Color Picker tool functions allow you to select respective image colours, sorted and presented in the corresponding palettes. This makes applying the Magic Brush tool effortless and highly intuitive.

Mask Pro tools and Tool options dictate capable Erase and Restore modes. Brush Size and Edge are controlled with a simple sidebar and the tool cursor presents an inner circle for size

## "BENEFITING BOTH PHOTOGRAPHERS AND ILLUSTRATORS, THE RANGE OF EFFECTS IS VAST"





**ALTERING EFFECTS (ABOVE):** With Mask Pro 4.1, you have a choice between creating a mask or a selection. You can use the same colour-based method in Mask Pro Select to return a selection or work path back to Photoshop

**FUNCTIONALITY (TOP RIGHT):** PhotoTools' options allow users to get instant great-looking photo effects, but they do require the full version of Adobe Photoshop to function

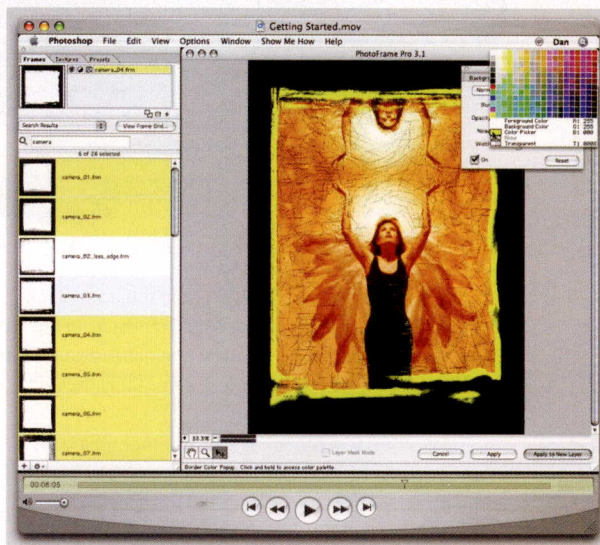
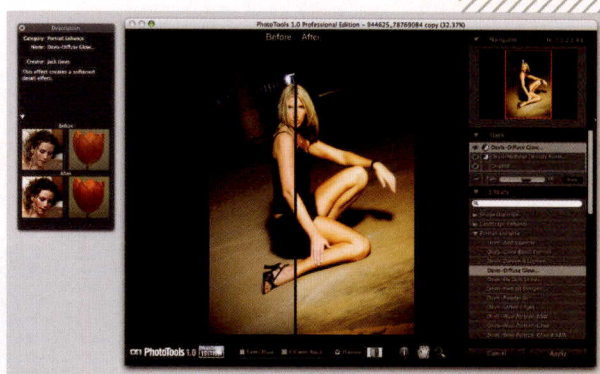
**A LITTLE EXTRA HELP (RIGHT):** Each piece of software comes standard with 'Show Me How' video tutorials, in the above options, so you can get instantly to grips with it

and outer circle to represent the feathered edge area, each modified in tandem with applied values. Threshold values work similarly and define less or more of your masked image.

An extensive range of Mask View options are also present to help you perceive precise application at all times. These include Single Layer View to display 'erase' grids, Mask View displaying the mask's distinguishable Alpha Channel, and Original View showing the unaffected image. With the Color Decontamination option active, halo artefacts are removed, replacing background tones with foreground. All making for a conclusive 'thumbs up' regarding this Suite 4 addition.

Next up is FocalPoint 1.0. More a frivolous than fundamental application, it works with a simple Focus 'bug', whose leg positioning on-screen determines how the effects are spread over an image. These control size and shape of your application grid determining your 'sweet spot'. The right-hand leg controls blur. Increasing and decreasing length determines size and rotation. Increasing and decreasing the left-hand leg determines blur types, from Gaussian to Motion. It's that easy. Vignettes add stylised effects, creating exposure levels to create focus within your image and, like other effects, are controlled by simple slidebar functions. Once satisfied with your effects, FocalPoint 1.0 creates a corresponding layer with a layer mask attached so effects can be tweaked further in Photoshop.

Also in the suite is Genuine Fractals 5.0 PrintPro. This plug-in promises much, specifically the ability to increase images by 1,000% without degradation. This seems a zealous guarantee and in truth this is a highly efficient, perhaps not so radical, software. It functions once more by



simply altering values and manoeuvring slidebars in its relevant options, including Pixel Dimensions, Document Size, Texture Control, Sharpening and Film Grain, all applied intuitively in real time.

Effects work best when increasing professional-quality photography and not so efficiently with standard snapshots. These seem enhanced on-screen, but can show fine distortion in print. This does make the software slightly elitist yet, as explained, it is the 'industry standard for image resizing'. It also comes standard with Navigator and Viewing ratios so you can analyse and finecomb image detail through applicable options.

Finally, PhotoTools is an attractive and entertaining plug-in. Promising 30 years of Photoshop knowledge in its functions and professional effects delivered by Jack Davis and Kevin Kubota, it doesn't fail to deliver. All effects are organised related to workflow, which makes for coherent application. Several preview modes allow comparison, altered using the View Switch button. Our favourite is the split-screen mode, which permits users to preview a split image on screen to compare before and after immediately. Each effect comes standard with a Description dialog box to explain what it does, and there's a search bar that will find any matching criteria in Effect options. ■

## Single products

**Product:** Genuine Fractals 5  
**Manufacturer:** onOne Software  
**Web:** [www.ononesoftware.com](http://www.ononesoftware.com)  
**Price:** Professional Edition \$299.99 (approx £150.59); Standard Edition \$159.95 (approx £80.28)  
**About:** Enlarge images up to 1,000% or more  
 Maintains layered PSD files  
 No need to convert to STN format

**Summary:** This software provides an industry standard for resizing professional imagery. Both editions provide advanced and simplistic options and a clear interface. If you print to an inkjet printer and work in sRGB, Adobe RGB or the Pro Photo colour workspaces, the Standard Edition of Genuine Fractals 5 is for you.

Rating: **4/5**

**Product:** Mask Pro 4.1  
**Manufacturer:** onOne Software  
**Web:** [www.ononesoftware.com](http://www.ononesoftware.com)  
**Price:** \$159.95 (approx £80.28)  
**About:** Colour-based masking  
 Colour decontamination  
 Composite view

**Summary:** This award-winning software makes masking efforts more efficient. With this version supporting 8-bit and 16-bit digital images, Mask Pro 4.1 offers advanced colour removal and touch-up tools that will help you get the edges of your image perfect without any edge halos.

Rating: **4/5**

**Product:** PhotoTune 2.2  
**Manufacturer:** onOne Software  
**Web:** [www.ononesoftware.com](http://www.ononesoftware.com)  
**Price:** \$159.95  
**About:** 16-bit compatible  
 Improved adjustment algorithms  
 Support for Photoshop selections

**Summary:** With its patented colour correction science, PhotoTune 2.2 is the paramount correction plug-in on the market. Supplying coherent and straightforward effects, with its patented six-step process, it makes time-consuming application a thing of the past.

Rating: **5/5**



# Canon PIXMA Pro9500

*Print your designs professionally at home on this large-format option*

**Manufacturer:** Canon

**Web:** [www.canon.co.uk](http://www.canon.co.uk)

**Price:** £649

**Spec:** 660 x 354 x 19mm

14kg

Up to 4,800 x 2,400dpi

Print speed (A3 photo) = 10mins 20sec

USB 2.0 (Hi-Speed) and PictBridge

CD-R/DVD tray

10-ink FINE print head with 3pl Micro-Nozzles

Supports A3+, A3, B4, A4, B5, A5, Letter, Legal, 250 x 300mm, 200 x 250mm, 130 x 180mm and 100 x 150mm

Borderless printing

Acoustic noise levels = 34dBA



**SIMPLY THE BEST:** You can be sure of getting exceptional-quality prints every time with the Canon PIXMA Pro9500 A3 printer

Install the software, ink cartridges and print head, connect to your Mac or PC with a USB cable (not included) with this printer and you're all set. The set-up process is incredibly simple, with illustrated on-screen instructions guiding you through each step.

Once everything's installed, the printer performs automatic print head alignment that takes about ten minutes to complete, during which time you can have a quick look through the online manual, or perhaps pick out a few photos for test prints.

The design of the Pro9500 is pretty similar to that of the Pro9000, with sturdy fixtures made from thick plastic that should stand the test of time. Everything folds up neatly when it's not in use, but it still creates a pretty large footprint, particularly when you're using the front and back trays to print on rigid media. The design looks smart and professional – it even has two wheels on the back to make it easier to slide the unit back and forth in order to help you access the rear tray.

The large, tough, top-loading paper tray has a sliding guide to ensure your paper is aligned correctly, and can be adjusted to fit the whole range of paper and envelope sizes. A separate

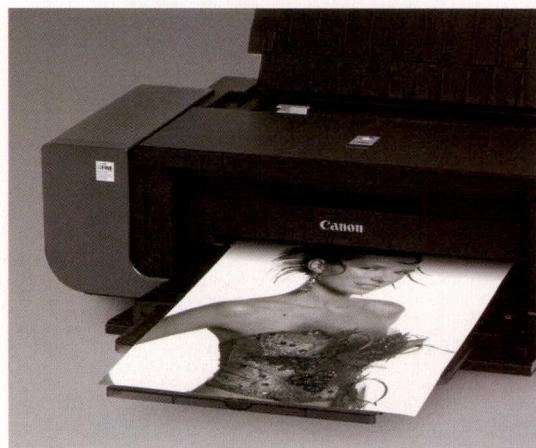
tray for printing on CDs is inserted from the front of the printer, and you can elect to load rigid media from the front, which the printer draws through so the paper protrudes from the back, then feeds it back onto the front tray during printing, ensuring it stays flat.

The Pro9500 is exceptionally quiet, although it goes through some kind of cleaning cycle every time it finishes printing, which is a little noisier than the normal printing process, but not to the extent that it becomes an irritant. There is a PictBridge port on the front of the printer, although we're not sure how likely it is that the target user of this printer would want to print directly from their camera.

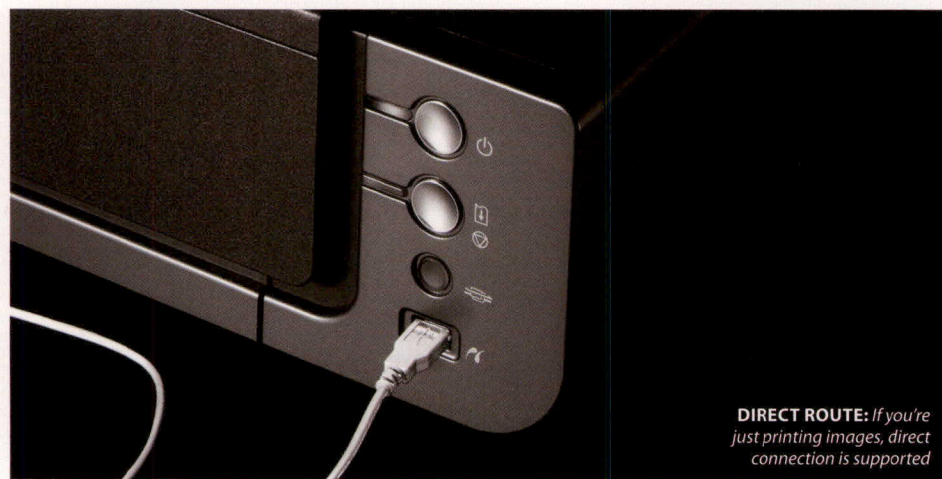
It's not the fastest printer we've come across, but when you're after professional-quality prints, you don't mind waiting – particularly when you witness the quality of the results. Colours are unbelievably vibrant, thanks to the ten separate ink cartridges it uses, comprising Photo Magenta, Photo Black, Matte Black, Photo Cyan, Grey, Magenta, Yellow, Cyan, Green and Red. There's a huge choice of media to choose from to ensure your images look precisely how you want them to, with a wonderful range of Fine Art Media suitable for professional usage. ■

**Summary:** An excellent A3 printer that is available at a good price. Although it does take a little longer than competing models to get a print out, the quality is worth it.

Rating: **4/5**



**ALL IN GOOD TIME:** Printing is a little slow, but it's worth the wait



**DIRECT ROUTE:** If you're just printing images, direct connection is supported



**Text scans:** It's easy to scan and edit text documents with ABBYY FineReader® Optical Character Recognition (OCR) software

**Innovative ink use:** Epson DURABrite™ Ultra Ink is resistant to water, smudging and fading and provides superb text and lab-quality photos



# Epson Stylus SX400

*We put to the test this promising piece of cost-effective and versatile all-in-one print hardware*

**Manufacturer:** Epson

**Web:** [www.epson.co.uk](http://www.epson.co.uk)

**Price:** £119.99 (approx \$237.79)

**Spec:** 6.3cm crystal-clear LCD viewer

DURABrite™ Ultra Ink with advanced pigment-based technology

Integral 1,200dpi scanner

Epson Easy Photo Fix™ options

ENERGY STAR® qualified printer

**T**he Epson Stylus SX400 is a recent innovation in home-based printing, offering cost effective all-in-one printer, scanner and copier solutions. Durable, noticeably lightweight and manoeuvrable with stylishly sleek dimensions, this is hardware suitable for a breadth of users across the creative industry.

The SX400 takes advantage of contemporary hardware sciences, presenting simple and coherent functionality through its built-in 6.3cm crystal-clear LCD viewer. This, along with easily definable buttons and d-pad, makes navigation through options relatively effortless.

Digital photographers of all skill levels will also find the SX400 a good choice because of its PC-free printing capabilities. You can get your images over to the printer in a number of ways, including the standard memory card slots found on the front of the unit. To use this function, simply slot in your xD, SD or Memory Stick card or USB stick, and just hit the clearly defined Memory Card button at the top of the printer. This will then activate the relevant Options menu on the printer's LCD. There is View and Print Photos that allows you to select specific single examples. This option also, by using the Copies add and minus keys, allows users to determine print amounts. By following the on-screen prompts you can determine advanced Settings (Menu key) and

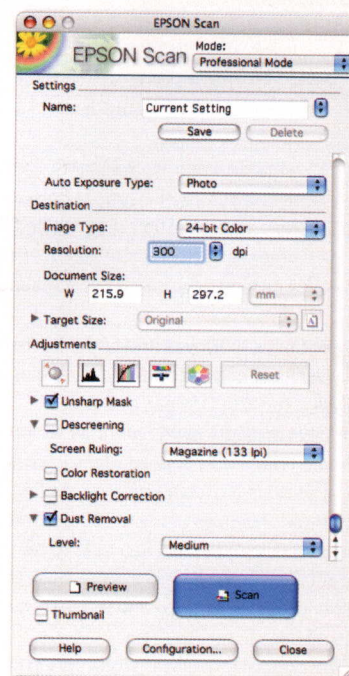
establish Paper Type, Paper Size, Layout, Quality and more. It's that simple.

There's also the ability to print out all of your samples at once, again specifying copy amounts, and the innovative Print Index Sheet options print off a thumbnail sample sheet. Users can choose from options such as paper size, number of copies and date stamp, by physically filling in the printout then scanning this back in. The SX400 identifies and delivers selections intuitively.

We found that the Photo option to be very capable. Scanning in standard-sized printed photographs, users will be able to then activate the Restoration command, which automatically detects and enhances colour settings such as skin tones and skylines. Here you can also blow up images from standard sizes to A4 using the Paper Size Settings option, and we admit the standard of this effect is impressive, with minimal noise or image distortion within produced imagery.

With the promise of 34 prints per minute, the turnaround for samples is quick and without any sign of degradation. Colour output seems optimum, even on non-Epson papers and inks are dry at an instance, therefore optimising time efficiency for print projects and presentation deadlines. All notably credited to Epson's DURABrite™ Ultra Ink, which is an advanced pigment-based technology that encapsulates the ink particles in a protective resin coating.

With up to 1,200dpi, the scanning device offers high-quality production. It also provides Epson Easy Photo Fix™ where you can restore colour, remove dust and correct backlight on faded or old scanned photos by activating easily defined options. Essentially this is a great way to restore old photos, even before you've reached for your digital software, and functions at a sufficient standard. It includes Full Auto, Home and Professional Modes that cater for the individual user with specific option sets.



**Combined functions:** The SX400 offers efficient, quick and diverse options that should complement all creative production processes

**Summary:** All in all this is a great little home printer that costs just £120 RRP – and probably less on the internet. Not one for professional printouts, but for samples and snapshots it's a winner.

Rating: **4/5**





## Pentax K100D Super

### How super is Pentax's DSLR?

|                      |                                    |
|----------------------|------------------------------------|
| <b>Manufacturer:</b> | Pentax                             |
| <b>Web:</b>          | www.pentax.co.uk                   |
| <b>Price:</b>        | £499                               |
| <b>Spec:</b>         | 92.5 x 129.5 x 70mm                |
|                      | 570g (without battery)             |
|                      | 6.1 megapixels                     |
|                      | 3,008 x 2,008 maximum resolution   |
|                      | Shutter speed – 30-1/4,000sec      |
|                      | ISO – A, 200, 400, 800, 1600, 3200 |
|                      | SD and SDHC                        |
|                      | 2.5" LCD screen                    |

**P**entax's K100D was one of the best-received consumer DSLRs of its year. Spurred on by that success, Pentax unveiled the K100D Super.

It takes an eagle-eyed consumer to spot the differences between the K100D Super and the original K100D. That's because there are really only two of them. This camera retains all the specifications of the K100D but throws in SDHC card compatibility and a Dust Removal System. On its own terms, the K100D Super is a highly impressive camera, but as a follow-up it's uninspiring and its 6.1-megapixel sensor seems like old hat.

The original K100D was an exceptionally good-value product and the K100D Super is no different. Your decision will rest mainly on whether you want to pay a cut-down price for the older camera (as much as £100 less if you look online) or pay more for the Dust Reduction System. The regular changing of lenses makes the sensor particularly susceptible to dust particles, and it's a question of when, not if, they start to cause you difficulties.

As with the original K100D, the Shake Reduction facility is a key selling point. Unlike many DSLR anti-shake systems, which are lens based, Pentax beats the wobbles through minute shifting of the position of the image sensor to compensate

**FROM THE FRONT:** As an SLR you get versatility, but there are plenty of automated options too, making this a great step-up model if you've been using a compact

for shaky hands. It comes in particularly useful when you're using slow shutter speeds, as it allows you to capture much sharper shots than you could otherwise achieve.

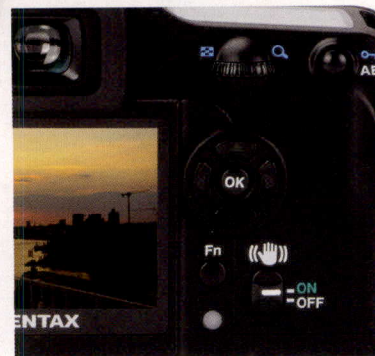
When finding your way around the rear of the camera, you might just as easily be using a high-end digital compact rather than a DSLR. Pentax has gone out of its way to keep things simple, so the main controls are kept to the basic menu and playback buttons, plus a directional d-pad. More advanced controls are buried in the menu system, where bracketing and metering adjustment can be found.

The d-pad has more to it than meets the eye, however. Press the Function (Fn) button and you'll gain direct access to white balance, ISO, flash and burst modes via the arrow keys. Likewise, getting to grips with manual exposure is easy. Smartly, Pentax doesn't expect you to learn all the ropes at once, so provides an easy Auto mode and a selection of scene modes to help you out while you're getting used to it.

Image quality generally doesn't disappoint, and the 11-point autofocus results in some very speedy reactions in AF mode. Pictures are beautifully crisp, with real sharpness right to the edge of the frame. The camera does struggle slightly more with contrast levels, tending to err on the side of underexposure when faced with a challenging lighting situation. There are no problems with colour reproduction – tones are subtle and natural rather than dazzlingly bright, but that reflects the nature of the camera.

The K100D Super is a workhorse, and makes an outstanding choice for the first-time DSLR buyer who wants great pictures every time. ■

**ROUND THE BACK:** The 2.5-inch LCD is crisp and clear, enabling you to check your exposures with ease. It is easy to navigate the menu system too, so you can make the necessary changes as and when you need to



**Summary:** A good camera delivering quality results from a very user-friendly control set. Represents value for money and usability whatever your photographic needs.

Rating: **4/5**

**ON TOP:** Lightweight and compact despite its capabilities, this DSLR is well-balanced with the kit lens in place





# Panasonic Lumix DMC-TZ5

*If you want professional photography made easy, then this is the camera to purchase*



## COMPREHENSIVE NEW SCIENCE:

Panasonic provides users with a new image-processing engine, the Venus Engine IV, which utilises advanced signal processing to give you high-quality images

**T**he Lumix DMC-TZ5 is the one of the latest models in Panasonic's 'photography made easy' digital camera range. This product, like its predecessors in the Lumix range, is a model that strives to make professional photography as simple as possible for the enthusiastic photographer. Here, we can confirm it achieves this goal.

It reflects a few key functions that should really appeal to digital artists, painters and photomanipulators alike. First of all, there is the 28mm wide-angle lens, sure to capture the maximum visual capacity of any scene, be it portrait or landscape. Couple this with the hardware's 10x optical zoom and you have a camera with the capability of a 28-280mm zoom on a 35mm film camera. Not bad for a compact camera solution.

Focusing on the word 'compact', the DMC-TZ5 sports a professional and lightweight design that accommodates easy transportation, so you can snap that perfect picture on the go at all times. It also accommodates more time-efficient features inside and out. Returning to the matter of the zoom, this model has an innovative feature in its Easy Zoom button. Pressing this will allow you to access the maximum 10x optical zoom immediately, while a second press delivers the extra optical zoom.

The results of using the latter function were hit and miss and compromised the image quality at times, but this is to be expected. So it's not good if you rely on crisp visual elements in

your compositions. With the DMC-TZ5, however, image blur is almost non-existent using the 10x optical zoom. This is further enhanced by the MEGA O.I.S. (Optical Image Stabilizer) science, which compensates for the blurring caused by hand shake.

Couple this with the new Venus Engine IV, controlling the shifting of the blur-stopping lens with greater precision thus increasing detection accuracy, and you can capture blur-free shots easily. We took the camera for a test run on a hot summer's day and found that both the flash and Scene commands really helped. The Panasonic DMC-TZ5 provides iA (Intelligent Auto) technology and Scene modes will compensate effects best suited for a particular shoot.

This may seem a common feature these days but this camera will intuitively select and apply the situation to your snapshot, and intuition seems to be this model's strong point as it also incorporates an Intelligent Exposure function. This essentially detects and rectifies exposure in underexposed areas, detecting brightness level part by part in the picture. We also appreciated the Auto Flash under the Backlight option. Using this, the flash is forced against backlight if the compensation isn't enough. This is great when taking model shots against bright backdrops, eradicating shaded features and capturing all detail, optimising the creative potential of your stock. However, be aware that the utility of such functions can be essential because in low-light situations, levels of noise affect the TZ5's images.

But when utilised accurately, the visuals are crisp and more than adequate for

## Specifications

|                      |                                                        |
|----------------------|--------------------------------------------------------|
| <b>Manufacturer:</b> | Panasonic                                              |
| <b>Web:</b>          | www.shop.panasonic.co.uk                               |
| <b>Price:</b>        | £299.99 (approx. \$598)                                |
| <b>About:</b>        | 28mm wide-angle 10x optical zoom Leica DC lens         |
|                      | MEGA O.I.S. shake detection                            |
|                      | New Venus Engine IV                                    |
|                      | HD motion images (30/15fps) and Zoom-in Motion Picture |
|                      | 300-shot battery life                                  |



**FACE TO FACE:** The iA options include Face Detection functions, which detect faces for up to 15 people in a single image simultaneously, and automatically optimises the focus and exposure settings



**PICTURES ON THE TELLY:** Users of the Lumix DMC-TZ5 can really enjoy high-definition 1,920 x 1,080px images with a 16:9 aspect ratio and can view them in their own home on large-screen HDTV sets

comprehensible creation with a download file size of 4MB, and offer so much more, including recording capabilities for 720p HD 16:9 motion images and stunning full-size movies in WVGA (848 x 480 pixels at 30/10 fps) or standard motion images in VGA (640 x 480 pixels at 30/10 fps). Each of these can be coupled with the Panasonic Lumix DMC-TZ5's powerful zoom functions for fantastic end results.

**Summary:** Panasonic delivers on the 'professional photography made easy' promise with the Lumix DMC-TZ5 and throws in some advanced extras for the more mature and dynamic user. A really proficient all-inclusive product, the pros outweigh the cons.

Rating: **4/5**



# CAMERA WISHLIST

*Digital creatives have never had such a tempting and perhaps confusing choice. Here's our list of personal favourites...*

**T**he spectrum of digital cameras has never been so wide, and with it the scope for affordability has increased.

As most individuals are moving on to their second or third model, the market has adapted to meet the demands of these tech savvy consumers. The technology within compact cameras has blossomed, offering higher quality images and feature-packed menus in units that frequently make their predecessors look rather like tanks.

The prosumer compact market has swelled to meet the growing demands of photography enthusiasts who are looking to step up from an everyday compact to a model with more manual manoeuvrability – but who are perhaps not quite yet ready for the complex arena of DSLRs.

The DSLR market, traditionally reserved for an elite scattering of manufacturers, has been penetrated by other successful brands, delivering a wider range of bodies at more affordable prices.

The majority of camera manufacturers regularly release new models, some offering dozens of products. The key is to plump for an option that reflects your personal workload and purpose. For example, for large poster printouts at maximum resolution, your focus should be guided to the DSLR quadrant. On the other hand, if your work is purely experimental and photography takes a back seat to Photoshop artistry, it may serve you well to get a grounding with a reliable compact. Take a look at the assortment of offerings featured here. ■

**THE SPECTRUM OF DIGITAL CAMERAS HAS NEVER BEEN SO WIDE, AND WITH IT THE SCOPE FOR AFFORDABILITY HAS INCREASED**

## Canon EOS-1Ds Mark III

**Company:** Canon

**Model:** EOS-1Ds Mark III

**Price:** £6,000

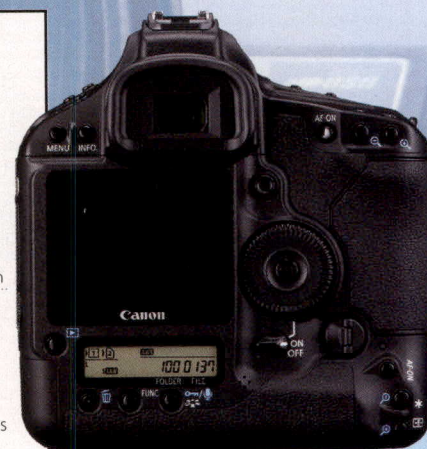
**Megapixels:** 21MP LCD: 3.0" TFT 230k pixels

**Lens:** By lens

**Special features:** 21MP CMOS sensor, dual 'DIGIC III' processors, 5fps continuous shooting for up to 56 frames, integrated cleaning system, wider viewfinder and 3" LCD with Live View mode

When the EOS-1D Mark III was launched, its 10MP count and 1.3x FOV crop sensor largely disappointed industry pundits expecting a significant step up from the company's previous DSLR outing three years before that – the Mark II, which sported similar specs. Their grumbles were silenced, however, with the 21.1-megapixel full frame sensor, EOS-1Ds Mark III.

The gargantuan offering from Canon is correctly pitched at the professional segment of the digital photography market, wielding specs that will suit creatives demanding large high-res images at top-notch quality. The model is incredibly intuitive and its extensive manual capabilities will impress those batting in the professional arena.





## Monitors ROUND UP

### Olympus 790 SW

**Company:** Olympus

**Model:** 790 SW

**Price:** £200

**Megapixels:** 7.1

**LCD:** 2.5" HyperCrystal LCD, 230K pixels

**Special features:** BrightCapture Technology,

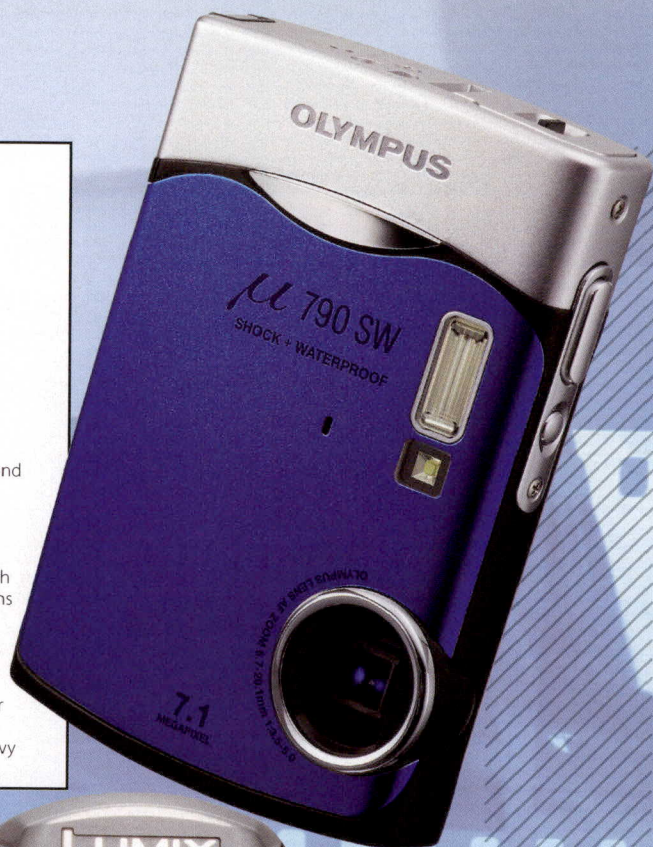
3x optical zoom, 23 scene modes, metal

exterior in four colours, one-touch light and LED

Macro Illuminator, Face Recognition Technology

Olympus has always managed to attack the 'rough and tough' sector of the compact market to great effect, launching a succession of sturdy candidates in its [mju] family.

The lightweight 790 SW is an ideal compact for photographers seeking a durable unit that will punch out great shots in the toughest of conditions. In terms of specs, the 790 SW is shockproof up to 1.5m, waterproof to 3m and freeze-proof up to -10 degrees. Inside it accommodates BrightCapture Technology enabling improved photography in low-light conditions, a TruePic III image processor for faster image handling and higher image quality, and Shadow Adjustment Technology to brighten shadowy areas in a composition.



### A technical spec explained

#### Face Detection Technology

Call it what you will, but this once gimmicky compact feature has found its ways into the auto settings of the big guns, and it seems these days if a camera hasn't got it, most novice photographers think it's not worth having. But what is it? In simple terms, Face Detection Technology is software within the camera that searches for faces in a composition and recognises them as the main subject. It then automatically puts them in focus and optimally adjusts exposure to create an image that's sharp in the right places and ideally exposed.



### Where to look for cheap deals

It seems an obvious suggestion in this day and age, but the best deals really are to be found online. There isn't one place that can guarantee the lowest prices on all brands, so it's probably best to decide what you want and then run it through a price comparison site. These websites compare thousands of prices across the World Wide Web and retrieve the best deals. Try out: Price Runner ([www.pricerunner.co.uk](http://www.pricerunner.co.uk)), Kelkoo ([www.kelkoo.co.uk/shopping](http://www.kelkoo.co.uk/shopping)), Price Guide UK ([www.priceguideuk.com](http://www.priceguideuk.com)), Shopping.com ([www.shopping.com](http://www.shopping.com)) and Price Watch.com ([www.pricewatch.com](http://www.pricewatch.com)).

### Panasonic DMC-FZ18

**Company:** Panasonic

**Model:** DMC-FZ18

**Price:** £330

**Megapixels:** 8.1

**Lens:** f2.8-8 (28-504mm)

**LCD:** 2.5" 207k pixels

**Special features:** 18x optical zoom and 4x digital zoom,

Intelligent Auto functionality (including Face

Recognition), intelligent LCD ISO 100-1600

Aimed at the amateur enthusiast market, Panasonic's Lumix DMC-FZ18 is a re-engineered, revamped version of its popular FZ8.

The FZ18 sports a wide-angle lens and high-powered zoom, yet retains its user-friendly focus with the Intelligent Auto (iA) functionality.

The happy medium super-zoom packs enough amateur-friendly features that are perfect for the hobbyist photographer (for example, the iA), but yields high effort images associated with the heavyweight models, as well as providing an outlet for creatives craving experience in a manual gear.

This model is ideal for Photoshoppers looking to bridge the gap between a compact and DSLRs.

### Nikon D300

**Company:** Nikon

**Model:** D300

**Price:** £1,300

**Megapixels:** 12.3

**Lens:** By lens

**Special features:** 12.3MP DX format CMOS sensor, burst rate of up to 6fps (option to increase to 8fps), high definition 3" VGA LCD display with 170-degree wide viewing angle

Nikon's D300 is aimed squarely at professionals and extreme enthusiasts on a budget, and has been touted as a breakthrough in advanced compact DSLR.

The D300 is loaded with pro technology, which culminates to produce images of amazing quality. The unit is capable of achieving such ends because it exhibits 12.3-megapixel resolution, bats out a speedy 6fps (but with a microdrive this can be improved to 8fps) and a fast power-up of 0.13 seconds (plus shutter lag of 45 milliseconds). This model also offers an ISO range of 200 to 3200 (low and high 100-6400) and packs the same three-inch LCD as its big brother, the D3.





## PC

### Load the CD

#### Microsoft Windows

We support Windows XP and Vista unless otherwise stated. The CD-ROM should autorun. If not:

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.

## Mac

### Load the CD

#### Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead do the following:

1. Double-click the CD icon on your desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch to run the interface.

# On the CD

*Follow the tutorials in the book with these essential files*

**PHOTOSHOP FACE-OFF**  
What is the world's best photoshop art? YOU decide!

**Advanced Photoshop**  
The Premium Collection

Please select a tutorial below

|                                     |                              |                             |                              |                                       |                               |
|-------------------------------------|------------------------------|-----------------------------|------------------------------|---------------------------------------|-------------------------------|
| Pages 048-053<br>Fantasy Painting   | Pages 064-069<br>Ad Imagery  | Pages 072-076<br>Pastels    | Page 078-083<br>Fantasy Art  | Page 084-89<br>Pro Montages           | Pages 90-94<br>Speed Painting |
| Pages 96-101<br>Summer Illustration | Pages 110-115<br>Futuristic  | Pages 118-123<br>Abstract   | Pages 124-129<br>Heavyweight | Pages 134-139<br>Concept Illustration | Pages 140-146<br>Deep Sea     |
| Pages 152-157<br>Create a Cyborg    | Pages 164-169<br>Mixed Media | Pages 170-175<br>Portraits  | Pages 176-181<br>Soft Focus  | Pages 182-187<br>Abstracts            | Pages 188-193<br>Design       |
|                                     |                              | Pages 216-221<br>Street Art | Pages 222-225<br>Steampunk   | Pages 230-234<br>Vivid Effects        |                               |

**Photoshop Face-Off** Click this link to try our great new interactive feature. Simply pick your favourite image from the two presented!

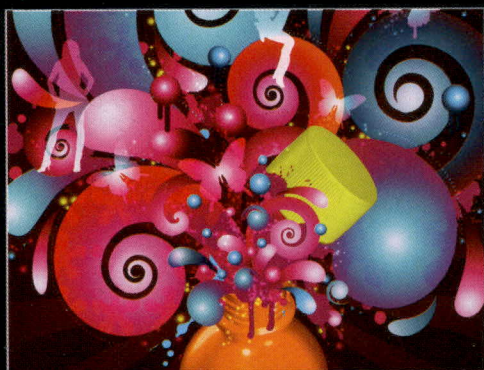
**Disc navigation** You get to all of the disc content using these easy folders. Each one is clearly labelled so you can find your files quickly

**On the web** If you want to talk Photoshop with similar-minded people, then why not visit the [Advanced Photoshop forum](http://www.advancedphotoshop.co.uk)?

[www.advancedphotoshop.co.uk](http://www.advancedphotoshop.co.uk) Forum eShop Home Credits Quit



## ON YOUR FREE CD



### 64-69

Become a master of the Pen tool while getting your head around this incredibly popular style of commercial graphics. Combine vectors and stock, with hand-drawn elements



### 90-94

Master the art of speed painting and learn how much detail you need to put in to create a recognisable scene in only a matter of hours, plus improve your brushwork with our expert advice





#### 140-146

Use a blend of stock images and 3D renders to create this wonderful underwater scene, while learning everything there is to know about using channels and custom brushes to great effect



#### 194-198

Expert photomontage techniques are important to master, as they will help you in all your digital projects, so try out this tutorial to get to grips with accurate blending and using the right stock



# Master the art of Adobe Photoshop®

**Inside**  
Expert tutorials,  
in-depth features  
and insightful  
interviews



## Professional tutorials

In-depth guides to improve your digital painting, illustration, photomanipulation and commercial graphics skills with advice from industry professionals



## Artists' portfolios

Throughout the book you will find interviews and insights into the work of some of the best Photoshop artists, accompanied by inspirational imagery



## Informative features

This book is packed with helpful features looking at everything from using 3D renders in Photoshop to the rules of fantasy painting, and much more...



## Insider Info

Our Insider Info sections dissect both popular and hidden tools in Photoshop to improve your understanding of the program and what it can do

Advanced  
**Photoshop®**  
The Premium Collection

[www.advancedphotoshop.co.uk](http://www.advancedphotoshop.co.uk)

